

LITURGICAL ARTS

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Editorials

WITH this number, LITURGICAL ARTS completes its first year of existence. It is with mingled feelings that we ourselves survey what we have done: a feeling of satisfaction at the kind things which so many friends have said about us, and a feeling of regret at the shortcomings which have, almost inevitably, manifested themselves in our efforts. It is our hope that our second year will win us as many friends as our first, and that we may, at its end, feel more genuinely satisfied with what we have done.

Perhaps the greatest satisfaction of our first year's activities lies in two letters we have received, both of which rejoice us. The first was from His Eminence, Patrick Cardinal Hayes. It allows us to communicate to our friends the fact that we are under Cardinal Hayes's most gracious patronage, and that his Eminence views our activities with pleasure and satisfaction. Nothing has given us greater encouragement than to have won the approval of New York's much beloved Archbishop, who is the Ordinary of the Diocese in which our headquarters are located.

The second letter we reproduce herewith, for it contains the comments of one of Europe's most distinguished prelates on questions of considerably wider interest than our magazine.

SAINT MARY'S SEMINARY
ROLAND PARK
BALTIMORE, MARYLAND

August 18, 1932

*The Liturgical Arts Society, Inc.,
60 East 42 Street,
New York, N. Y.*

Gentlemen:

I thank you for having sent me the first copies of your LITURGICAL ARTS. I have read its articles with much interest, and I admire the perfection with which you illustrate your pages in order to bring before the eyes of the public the finest types of ancient architecture and the already very interesting works of your own architects and artists.

The artistic effort of America in the religious domain is incontestable and it deserves all praise. The churches which are rising on all sides, their architecture, their decoration, and your young LITURGICAL ARTS review show with perfect evidence that in this matter as in all others the Church of America is ready for all glories.

Very willingly do I accept the invitation to become one of the protecting prelates of your interesting review.

Sincerely yours in Christ,

*Jean Card. Verdier
Archevêque de Paris*

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IT HAD been our intention to devote the editorial in this issue to another discussion of some general proposition connected with the arts of the Church, similar to that which appeared in the third number and which dealt with the necessity for the use of honest materials in the construction and adornment of churches. But there has recently come up a question of more immediate interest which we feel obliged to consider at some length.

In an issue of a German Catholic family weekly, *Der Feuerreiter*, published at Cologne and dated August 6, 1932, there appeared an article on an exhibition of contemporary German Catholic art held in Essen during the summer. This article was illustrated with seven photographs: a church exterior and a church interior, a Madonna and Child, and an Annunciation in woodcarving; a Flight into Egypt in tempera; a head of Christ in embroidery; and a representation of the Passion in mosaic. The article which accompanied these photographs was purely descriptive and narrative; it neither defended nor condemned the objects illustrated, all of which are in a style which we in America have come to call "modernist." This article and its accompanying illustrations came to the attention of a contributor to the *Osservatore Romano*, who signs himself "T," and to whom these examples of art were so painful that he felt called upon to state their faults in no uncertain terms and to condemn them and their kind absolutely. This condemnatory critique appeared on September 7, 1932. It was followed by a further article on the same subject, signed "A. L.," which appeared on September 12-13, 1932. In the *New York Herald-Tribune* of October 2, 1932, there appeared an Associated Press dispatch dated "Vatican City, October 1" [!] which gave a rapid summary of the first article in the *Osservatore* referred to above and attributed it to Count Giuseppe de la Torre, editor of the Vatican City paper. This dispatch has been widely reproduced all over this country and has received comment in several secular art publications. It distinctly gives the impression that the Catholic Church, as a body, has once and for all condemned all attempts to do anything in art which is not in imitation of the past. Unfortunately the whole tone of the dispatch, like so many appearing in the American Press, is misleading, and will do much to confuse the issue which undoubtedly exists between the forces of eclecticism and any attempt to make the art of the Church comprehensible to the people of our own day.

FIRST let it be said that none of the artistic productions published in *Der Feuerreiter* is particularly worthy of notice, either artistically or from the point of view of religion. Indeed the religious associations of these works are practically nil, and if we were not informed that these are examples of Catholic art, we might perhaps be forgiven for not in the least recognizing them as such. One may here quote with approval the *Osservatore Romano*: "The church interior has the look of the wine-shop in *Faust*, the exterior, that of a cottage with a hayloft; the Madonna resembles one of those modern majolica jewel boxes, so indefinite in outline that the Child has somewhat the appearance of a frog; the Annunciation consists of two Etruscan amulets; the head of Christ, a drawing of a geometrical problem; the Passion, with the *Ecce Homo*, the nails, the pincers, the dice, the I.N.R.I., all criss-crossed with arrows and cabalistic symbols, looks like the whirling, confused vision of a dipsomaniac; the Flight into Egypt represents not only the flight of artistic sense, but that of propriety as well, if one admits that artists should have some respect for Sacred Personages. The only figure which has

here been attractively portrayed is that of the ass." If one allows a little for the outraged feelings of any Italian confronted with an art that is far from classical, one can agree absolutely.

The rest of the first *Osservatore* article concerns itself with much the same questions as were so ably dealt with by Abbot Herwegen in the article which we selected to introduce the first number of LITURGICAL ARTS. ". . . Frenzy cannot express religious sentiment; caricature is an unworthy medium for the depiction of sacred things; the search for the merely new, the original, the bizarre signifies incomprehension of that which *is*, and by its very definition cannot be traditional." This is certainly true, and it refers to a *sine qua non* of all proper Catholic art: that the artist must approach his work with proper reverence and with the realization that his own personality has no place in the work he is creating except in so far as that personality is a reverent and an humble one. As Father Donovan so admirably puts it in another connection in this issue, "Virtue not virtuosity" is the *desideratum*. With all of this, no rational person can quarrel.

But it is unfortunate that in neither of the *Osservatore* articles is any distinction drawn between all that is purely idiosyncratic, peripheral, and undisciplined sentimentalism in modern art and that which is an honest effort to make the arts more effective in the service of religion. Times change, and with them man's outlook changes likewise. To say that we to-day see nature or art as the men of the thirteenth, or any other bygone century, saw it is to violate common sense. To take one small yet typical case: up to the end of the eighteenth century there was real reverence paid all over Europe to the outward marks of aristocracy; it was very natural to represent persons for whom the people felt reverence as nobles or aristocrats. To-day most of these symbols of nobility are practically meaningless. The ordinary man is more likely to feel devotion in the presence of a figure undistinguished by sumptuous garments, but distinguished by the goodness and strength conveyed by posture and facial expression. For this very reason it has been necessary for the most traditionalist of artists and architects to modify ancient style in order that it may come somewhere closer to the comprehension of our own day. Why is it not equally permissible to try, reverently and humbly, to devise a style of our own, based on Catholic traditions, which will not savor in the least of the market place, but which will be more readily comprehended by our fellow men? Here is a problem worthy of the mettle of the greatest genius. Of course in the process of working out such a style, terrible mistakes will be made; that is inevitable. Thanks to eclecticism, we no longer have a *living* tradition of art, and we are confronted with a problem greater than ever faced man before in history: to create a living tradition in the midst of an active civilization. Perhaps the problem is insoluble; perhaps we are doomed to copy our forefathers forever. But we can find out only by trying. It is fortunate that there are those who have the courage to try, and we refer our readers to the Church of the Most Precious Blood, described in this issue, as a brave attempt in this direction. It is certainly subject to criticism, and will not please all tastes, but judging by frequent visits to the church, one may say with safety that it inspires an unusual degree of devotion in those who dwell in its parish. No other church has come to our attention which is more filled than this with a constant stream of reverent worshippers.

The Law of Liturgical Music

The Reverend VINCENT C. DONOVAN, O.P.

THE Liturgy is the integration of the arts in the service of God. Churches exist solely to beget that service through worship. Hence the need of decorum in everything pertaining to the House of God. The arts are used in the interests of that decorum. The Church appeals to all our powers through the arts that Divine Worship may achieve in us and for society the inward integration of powers which Christ came to restore. He is the link between heaven and earth, the means of our mystical incorporation with God. A modern writer has said that the arts are consecrated to God's service precisely because they contribute so efficaciously to the furtherance of the work of the Incarnation and Redemption. "By art, man has access to a better world and comes into touch with something greater than the realities of this earthly life." The "right rule" of worship, however, must guide us in our use of art, if churches are not to lose their reason for being: as a means back to God. Pius x remarked that there is a local obligation on each parish and community to preserve the decorum of the House of God. "Nothing should occur in the temple," he said, "calculated to disturb or even merely to diminish the piety and devotion of the faithful." For "the faithful assemble for no other object than that of acquiring this true Christian spirit from its primary and indispensable source, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church."

In the *Motu Proprio* he called attention to but one grave violation of this "sanctity and dignity of the temple." This abuse, "the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise," is that "affecting sacred chant and music." The whole content of this letter implies that Pius x, as recently Pius xi also, realized that if the liturgy is the integration of the arts in Divine Worship, music is the force of that integration. For if the arts are the means of "access to a better world," it is truest of music which "frees itself more completely from the bonds of matter and dilates, as it were, *ad infinitum*." Church Law recognizes the tremendous psychological power of music. Aside from that, it is the most spiritual of the fine arts, not only because it is the most intangible, but also because, as far as worship is concerned at least, it pertains to the human voice, which is the instrument of the mind and heart. The essential vocal character of liturgical music enables it to be an integrating force, because it, of all the arts, thus becomes communal. A congregation can't build a church, or construct altars, or paint pictures, or mould statues. These, after all, are only the preparation for and accessories of worship. But music can be chanted by all, the simplest as well as the most learned. It is "the language of the soul." So it is an integral part of worship.

Because of this, it is hardly consistent to be careful in the selection of an architect to build a church according to liturgical laws, and to choose artists to decorate it in conformity with the best aesthetic and religious principles, and then to permit almost anyone to build an organ for the church, or to play it, or to direct the music and choristers. Incompetent musicians can do much more harm, liturgically, than can incompetent architects, because the musicians hold a liturgical office and the architects do not. And by "incompetent musicians" I mean not only those who have little

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musical training, but even more those who lack the liturgical spirit and who are either ignorant of the law, or disregard it. The *Motu Proprio* of Pius x and the *Apostolic Constitution* of Pius xi, as well as all earlier legislation, prove this point.

PIUS x, while commending the good which liturgical musical societies had done toward the enforcement of the law, regretted this activity was far from common. To make it universal the law was reiterated as vigorously as possible. It was incorporated in the Canonical Code. And in 1929 Pius xi reemphasized its binding force. Pius x said: "We will with the fulness of Our Apostolic Authority that the force of law be given, and we do by our present handwriting impose its scrupulous observance on all." To this Pius xi has added greater force, if that be possible. He concludes his *Apostolic Constitution on Sacred Music* by saying: "These things we proclaim, declare, and ordain, resolving that this Apostolic Constitution is and shall be firm, strong, and efficacious, and that it receive and have its full and complete effects, with no one whomsoever standing in opposition. Therefore, let no one be permitted to infringe on this Constitution promulgated by us, or with rash daring oppose the same." From these words we can understand why a commentator on the law of liturgical music says, "the regulations concerning Church music are generally binding under pain of sin, and subtle distinctions to escape this responsibility are useless." He bases this on a canonical principle of interpretation, which he states: "The degree of binding force depends on the importance of the matter in question, and it may be gathered from the degree of firmness and emphasis with which the lawgiver inculcates a given law." What could be more emphatic than the words of Pius x and Pius xi? And they only reiterated principles which the Popes, Councils, and theologians have enunciated down the ages.

The mind of the Church is succinctly as well as emphatically expressed in the *Motu Proprio*. It is directed at "the many prejudices in the matter so lightly introduced, and so tenaciously maintained, even among responsible and pious persons." The introduction to the "right rule," the *Motu Proprio*, concludes that "in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded" this Instruction or Code is given. It lays down general principles, and then rules as to their particular application. Their wisdom is self-evident.

The fundamental principle states the purpose of music in worship. It is "the glory of God and the sanctification and edification of the faithful." In the liturgy, music's "principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text." This is to increase the devotion of the faithful, and the better to dispose them for "the reception of the fruits of grace belonging to the celebration of the most holy mysteries." In brief, liturgical music is not for entertainment or mere sensual or aesthetic pleasure, but is a powerful aid in focusing mind and affections on God; thus to prove that devotion is what Saint Thomas defines it — "alacrity in the service of God."

The second principle follows from this. "Sacred music should consequently possess in the highest degree, the qualities proper to the liturgy." These qualities are particularly "sanctity and correctness of form, from which its other character of universality spontaneously springs." By sanctity the Holy Father meant "true art."

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It must exclude profanity not only from the nature of the composition itself but also from the manner of its rendition. Training in liturgical music can secure the latter. As to the purity of the music itself, the chant sets the example in its tonality or scale system. It is diatonic in contrast to the colorful and sensual chromaticism of the modern scale. Here particularly we find liturgical music an art in itself inasmuch as, on the principle of selection, it excludes all that is contradictory to its purpose. It removes all blemishes from its nature. "To be without blemish" is Saint Thomas's definition of sanctity.

The traditional forms of the Proper and Common of the Mass tend to intensify and preserve this sanctity of form by insuring its correctness also. These forms — psalmodic, responsorial, and antiphonal — are essential to the text which the music is meant to clarify and enhance. As a great liturgist has said, the text is the root and stem, the musical form is the flower. Hence the law: "The different parts of the Mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably expressed in the Gregorian Chant." The unity of form must be preserved. Anything approaching concert or operatic form, or suggestive of profane customs, as well as music for its own sake, is strictly prohibited.

This will be appreciated when one realizes that the text, which regulates the form, is *the* thing. The Liturgy is the Church's official catechism, wherein and whereby all, from simple peasant to scholar, can learn effectively Christian doctrine. Pius XI says, "there is a kind of intimate relationship between dogma and sacred liturgy, and likewise between Christian worship and the sanctification of souls." Herein we see how radically opposed the liturgy is to mere aestheticism. The music, like any other of the arts, is not used as an end in itself, that is, for mere enjoyment. It is a means, universal in appeal, of assimilating the ideas of the text; just as Christ helps us to penetrate the secrets of God's nature, so liturgical music conveys the connotation of the text, and is a sound psychological aid to absorbing it. Through the beauty of the music we get a grasp of the doctrinal truth of the text and the digestion of this spiritual nutriment makes for goodness, that is, the vitality of Christian character. In other words, an appeal to the senses is made that we may the better feed our minds and stimulate our hearts on Truth. It is the application of the pedagogical principle of the Incarnation — "the Word was made flesh and dwelt amongst us" — in order that we may fully participate in the fruits of Redemption, and be the means of preparing others for the reception of those fruits.

This explains the law regarding the text and its preeminence over the music. "The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions. . . . As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order, or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part. . . . The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without separating syllables, and always in a manner intelligible to the faithful who listen. . . . It is not lawful to keep the priest at the altar waiting on account of the singing or playing for a length of time not allowed by the liturgy. . . . In general it must be considered to be a very grave abuse when the liturgy in ecclesiastical functions is made to appear

secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid."

This makes it clear that only Latin may be sung at Mass and Office. Also that the order and form of the texts must be kept intact in their musical rendition. It also calls attention emphatically to the culpability of choirs omitting the Proper in whole or in part. If the Proper cannot be sung, it must be at least recited *recto tono*. The law confers on no one, cleric or layman, the right to omit parts of the Sequences, as is commonly done in the *Dies Irae*. While it is permissible to sing a brief motet in Latin after the Proper offertory, it is never permitted to substitute such a motet for the regular text, as, for instance, is ordinarily done in the *Requiem* of singing a cheap *De Profundis* in place of the beautiful offertory prescribed by the rubrics. Three and four repetitions of a word or phrase and interminable "amens" are likewise taboo. The music must not be so prolonged as to hinder the normal action of the priest at the altar. Be it noted, however, that to sing the texts in their entirety, as the law insists, can never be construed as holding up the normal *liturgical* action of the celebrant. Just as the music must adapt itself to the liturgical text, so the priest and choir must fit themselves to the liturgical laws, otherwise such individuals have no reason for functioning in liturgical offices. If they seek brevity, the surest way to it is by conformity to the law. By adhering to the prescribed texts, and by letting these texts curtail the aimless wanderings of the music, not only will time be saved but made fruitful. The text is bread for the spirit; music used in worship unguided by the text is as substantial as a cream puff.

FROM this principle it logically follows that vocal, not instrumental, music is essentially liturgical music, and that the singers act wholly in a liturgical character, not as performers. The only instrument officially recognized for liturgical use is the organ. Even this must be silent on the Sundays and ferias of Advent and Lent, except *Gaudete* and *Laetare* Sundays. The most that is permitted here is what is tolerated for Requiem High Masses — that the organ be used solely as a support for the voices, and cease when the singing stops. While no explicit directions have been given as to the size and quality of the organ, the Cardinal Vicar of Rome, in a letter to the Province of Rome in 1912, did say that, "it is evident that a good instrument is an important factor in the successful rendering of sacred music." Common sense, good taste, and the liturgical spirit will guide one aright here, especially in view of the one principle the law enunciates in this regard: "The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like, must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated." A movie theatre organ, therefore, and organ music with profane associations are obviously not only against the law but in the worst possible taste.

This must be the truer then of instruments other than the organ. The use of the piano and of "noisy or frivolous instruments such as drums, cymbals, bells, and the like" are strictly prohibited. There is a like stricture on bands in church. Even when the Ordinary, in view of legitimate circumstances, may grant permission for a band in an outdoor procession, no profane music may be played. "In some special cases, within due limits and with proper precautions," instruments other than the organ may be used in church, but then only with the "special permission of the Ordinary,"

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who may consent "in a special case" to the limited and judicious use of some wind instrument "provided the composition and accompaniment to be executed be written in a grave and suitable style, and similar in all respects to that proper to the organ." Even the organ, however, must be wholly secondary to the true liturgical music which is vocal. "As the chant should always have the principal place, the organ or instruments should merely sustain and never overpower it."

All of this emphasizes the liturgical importance of the singers. The ministers strike the keynote here. Although they sing all of the liturgical solos except the verses of the Gradual and *Alleluia*, which belong to the cantors, these solos are an essential part of the dialogue in the liturgical drama. To whatever the ministers sing, the faithful or the choir respond in a grand chorus. What the latter sing, therefore, must, "at least for the greater part, retain the character of choral music." When a solo is rendered, it must be constructed along the liturgical lines of the Responsory, that is, it should "have the character of a melodic suggestion and be strictly bound up with the rest of the choral composition." The liturgy is not to be a means for the exploitation of personal vanity or vocal gifts, but an occasion for the integration of the members of the mystical Body of Christ through an official and public preparation for their union with the Real Body of Christ.

This fact must regulate the type of music used, and the characters of those forming the "musical chapel of a church." As the celebrant may sing only chant melodies, and these must be unaccompanied, so the spirit and form of these melodies must characterize the music rendered by the choir or the faithful. Virtue not virtuosity is the aim of liturgical music. So the organist must not run up and down the organ keys during the Preface and *Pater Noster*, or even faintly accompany these or any other of the melodies sung by the ministers at the altar. The gravity of music and of manner which marks them should be reflected in the choir; the sanctuary, chancel, and nave are congruent parts of a whole. Members of the choir are no more justified in trying to adapt the texts of the liturgy to *Juanita* or the Sextet of *Lucia* than the celebrant would be to sing the Preface to the tune of *O Promise Me*.

The type of music, and manner of its rendition, used by a choir are generally indicative of the character, liturgically speaking, of the singers. Cheap, frivolous music, and the artificiality and bombast of the operatic manner, or the syncopated, sensuous style of the "crooner" certainly do not harmonize with the spirit of the liturgy. Unless individuals given to this profanity in church are amenable to training according to right principles, they should not be given a part in the liturgical choir. The choir is an integral part, in function, of the sanctuary. Only those, therefore capable of holding liturgical office should be admitted. That is, the choir-members should be men or boys. When real necessity (which knows no law!) requires that women take the place of this "choir of levites," it is tolerated on the same principle that a nun in her community chapel may, outside of the sanctuary, make the responses to the priest at the altar, when no server is available. In the ordinary choir, moreover, the singers represent not only the levitical choir but the people, who, in ancient times, alternated with the *Schola*. Women, therefore, forming that congregation, or representative of it, may meet an unfeigned necessity (such as exists in convents of women) by comprising the choir. Under all circumstances, however, choir members should also be fitted to carry on the musical part of the liturgy with vocal skill and reverent manner. Pius x stated the ideal in this respect: "Only those are to be admitted to form part of the musical

chapel of a church who are men of known piety and probity of life, and these should, by their modest and devout bearing during the liturgical functions, show that they are worthy of the holy office they exercise." They should also be garbed in cassock and surplice, and not "excessively open to the public gaze." All these regulations aim at making the church what it is — a Temple of God, not a Temple of Music, and to make sure that not music but Christ will be enthroned not only in the sanctuary but in the hearts of men.

TO GUARANTEE the effectiveness of the law, its "exact execution," Pope Pius x ordered that certain definite means be used. The first is that Bishops institute in their respective dioceses a Music Commission. This part of the law has, apparently, been universally obeyed. But it is only in the rare diocese that it seems to function. Undoubtedly the chief reason for this inactivity is because that part of the law which insures knowledge and enthusiasm sufficient to carry it out is notably not realized. For not only must each diocese have a Music Commission, but it must be composed of "persons really competent in sacred music." These persons must then insure not only the fact that good liturgical music be used throughout the diocese, but also that it be "adapted to the powers of the singers and be always well executed." The Music Commission must be as competent and as active as the *Censor Librorum* or the Diocesan Matrimonial Court.

That the law did not mean to create a static commission but a dynamic one is evident from the other "principal means" of applying the law. In seminaries and novitiates the "traditional Gregorian Chant is to be cultivated by all with diligence and love," being encouraged therein by the superiors. Pius xi says specifically that for the "due training of both clergy, brief but frequent and almost daily reading and practice in Gregorian chant and sacred music" be carried on. He adds a pertinent psychological observation, that "if this be carried out in the spirit of the liturgy it will be a solace rather than a burden to the minds of the pupils after the study of more difficult subjects." A properly trained person must supervise all this both in the seminaries and religious communities. Besides classes and rehearsals in the "aesthetic side of the sacred art," the principles and laws regulating liturgical music must be expounded in the classes in Liturgy, Moral Theology, and Canon Law. A *Schola Cantorum* for classic polyphony and other "good liturgical music" should also be organized in these training schools of the clergy. Thus "the clerics may not leave the seminary ignorant of all those notions, necessary as they are for the complete ecclesiastical culture."

Not only in the seminaries should *Scholae Cantorum* be reinaugurated, but also in parishes. Pius x commented in this regard: "It is not difficult for a zealous clergy to institute such *Scholae* even in the minor and country churches — nay, in them they will find a very easy means for gathering around them both the children and the adults, to their own profit and the edification of the people." Toward this end Pius xi orders that even in the smaller parishes boys be trained to join with the choirs of men, especially in polyphonic music. Such *Scholae* (or special male choirs which in modern times have replaced the clerical choir of ancient days) would insure the proper rendition of sacred polyphony which "ought to be given second place, after Gregorian Chant."

To begin with the children is, therefore, of the utmost importance. The Second Council of Baltimore said: "we deem it very desirable that the rudiments of Gregorian

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chant be explained and taught in our parochial schools." Pius XI commands it. "In the lowest classes (elementary grades) instruction in chant and music should be begun, and it should be continued in the higher schools and colleges." Those entrusted with education are particularly admonished regarding this. "It is of special importance because it is so much connected with Christian doctrine." Since we are rightfully solicitous about the early religious instruction of our children, and its prolongation throughout higher education and life, it is obvious that our interest in the church's beautiful, simple, and universal method of presentation of that doctrine in her chant should be proportionately active. Just as the foundations of society would be endangered if our ecclesiastical matrimonial Courts were as arbitrary as the Civil Courts, so is the depth and solidity of our religious instruction and the reality of Christian life jeopardized by neglect of the Church's official mode of teaching. This point, which is the keynote of Pius XI's *Constitution*, commands the grave consideration of all who bear the responsibility of souls.

This is of special importance because it will prepare for the active participation of the laity in the liturgy. Pius XI's *Constitution* is practically only a concrete enlargement of the general principle of the *Motu Proprio* in this respect. "In order that the faithful may participate more actively in divine worship, Gregorian Chant in that which pertains to the people should be restored to their use. It is quite necessary that the faithful, not as visitors or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy, should take part in the sacred ceremonies." The Holy Father adds: "The efforts of both clergy should be exerted to this end. Bishops, of course, and local Ordinaries should lead the way, that they may themselves, or through others who are trained specially for it, care for the liturgical and musical instruction of the people, since it is so much connected with Christian doctrine. This will be more easily accomplished by instruction in the liturgical chant, especially at school, in the pious sodalities and other societies." Herein lies the practicability of the law of liturgical music. The Negro, in his habitat, has no difficulty in creating spirituals, the cowboy on the range his ballads, the sailor his chanties. Thus is folk song born; its art is moulded in the rugged forms of Truth. Gregorian Chant is the folk song of the Church. It sprang up to meet the need and desire of the average person to participate in Divine Worship. Its original melodies, as seen in the responses and psalm tones, were simple enough to be adapted to all texts and sung by all peoples. The more elaborate developments are based on the same principle, that of the classical *Cursus*, which the people of the early Christian centuries knew as we do our grammar and punctuation, or the natural inflections of speech. Gregorian art can be as simple in practice and as easy of comprehension to the average person in the twentieth century as it was in the seventh. Modern groups, young and old, and even whole country parishes have proved this repeatedly. They can learn to sing more quickly and creditably a Gregorian Mass than one of Gounod. To sing either needs a certain amount of knowledge. That of the chant can be more easily acquired than polyphonic or modern music. It is only our ignorance of chant principles that causes panic in its regard. All we need is zeal for, knowledge of, and the "will to conform" to the Church's ideal of public worship. It is not strictly "public" unless the people participate in it. Gregorian Chant is the official means of this participation.

While *Scholae* or special choirs are to be developed for classic polyphony and other music conformable to the principles inherent in the Church's official chant, that chant

is the obligatory means of enabling the people at large to take their part in the official prayer of the church. The church ranks Gregorian Chant first, classic polyphony second, and modern liturgical music third. By so doing she admits to her catholicity in that she embraces souls in all stages of spiritual development, phases that Saint Thomas compares to infancy, adolescence, and maturity. The Church accepts souls as they are that she may transform them into what they ought to be. She "becomes all things to all men" not to approve of their state of development or to grant them license to go beyond discipline, but that she may encourage all to "grow up in Him Who is the Head, Christ." So she tolerates modern music written in accordance with liturgical principles, she encourages training of *Scholae* in polyphony, but she commands the universal use of her official and divinely inspired music, Gregorian Chant, to an appreciation and artistic use of which all must strive. For "whatever proceeds from the interior life of the Church leads, transcends the most perfect things of this world."

To achieve this end Pius xi says truly, "there is a great need of a large number of skilled masters." He therefore urges Schools of Sacred Music, on the model of the Pontifical Institute in Rome, wherein to train them. Why not an official school in each diocese? For, as Pius x said, "it is of the utmost importance that the church herself provide for the instruction of its masters, organists, and singers, according to the principles of sacred art." Pius xi remarks that our ancestors were "undeterred by difficulties" in this regard, because "they were imbued with the zeal of piety and the spirit of the liturgy." Thereby he challenges to activity the official moulders of Christian life, the Bishops. "Let the difficulties of this most holy undertaking stir and rouse and in no wise weaken, the spirits of the Bishops of the Church, all of whom by harmoniously and constantly obeying Our wish will accomplish a work for the Supreme Bishop, most worthy of their episcopal office."

Harmony and unanimity in these matters will hasten social peace, because it will speed the spirit of Christ by uniting the members of His Mystical Body with the Source of Life and Peace. It will lift nations and individuals above self to God, and so teach them how to live in a way which transcends the momentary and trivial. This is prayer. Because music above all the other arts, has this direct effect of lifting us up, the Church has given it the place of honor in her liturgy. For this reason too does she impose on us as of grave obligation the age-old and Divine wisdom of her legislation. She urges all "to favor with all zeal these prudent reforms" regarding liturgical music because music is as integral a part of her official prayer as prayer must be of human life. "Pray always," we are admonished, because prayer lifts us above the limitations and besmirchings of self to the infinite purity of God. This is sanctity. But Francis Thompson said, "Sanctity is essential song!" In her liturgy the Church has made this literally true. We sing that we may soar. So the law of prayer is the law of liturgical music.

A Contrast in Romanesque

L. BANCEL LA FARGE

I The Church of Serravalle di Casentino

SECLUDED high among the Tuscan Apeninnes, not far from great whispering pine forests, perches the small village of Serravalle di Casentino. Below it the valley drops away, marked by a winding white road. Away to the south a larger valley penetrates towards la Verna, of sacred memory, where Saint Francis of Assisi received the Stigmata. And over the divine landscape the loving spirit of Saint Francis seems to watch. It permeates the very village of Serravalle and its primitive inhabitants, for they, deprived by an earthquake of their place of worship, had for long nourished the hope of building a church truly to the glory of God. No means were available. But under the inspired direction of one of their few summer visitors, Egisto Fabbri, a talented and scholarly architect, they united themselves, each according to his trade contributing the work of his hands. To-day this small church stands completed, a humble monument to the rare zeal which formerly created Ravenna and San Marco, Assisi and Chartres.

It is unusual to find a building erected in this age which so completely suits the character of its surroundings. A modified eleventh century Italian Romanesque style achieves this because it is austere, yet possesses such soaring proportions as lift the worshipper above the stony impediments of his existence.

Because of the very limited resources, every material here used is native. When excavations began, it was providentially discovered that the very granite blasted from the mountainside was of a rare quality — a buff in color running to blue. Thus it was that the mountain itself actually was transformed. The stones, each trimmed with loving care, were laid in regular ashlar courses of varying heights. Since each villager contributed only his spare time, the walls rose slowly. But soon they revealed their exquisite texture and jointing, wrought in the only tradition which the masons knew, that handed down by their forefathers for centuries back. Presently the building took shape. One could tell that the nave was to rise above the roof of the side aisles, allowing light from above to stream in diagonally across it. The façade, simply buttressed, was broken by a relieving arch framing the double doorway. This was an unusual feature and achieved scale where scale was most difficult to handle. A circular window, undivided, let in the western light. The great chestnut trusses and rafters, obtained from neighboring mountainside groves, were hewn and shaped, hauled by oxen, and hoisted into place. In the absence of wood sheathing, the prevailing method of laying hand-made red tiles on purlins was resorted to, adding a touch of color. Great ragged slabs of local slate, buff and yellow in tone, were laid for covering, thus harmonizing the building with the surrounding landscape. A rectangular campanile rose, abutting the side aisle, to contain the bells which every Italian village demands. A small adjoining rectory completed the group.

When one enters the doors, with their fanciful wrought iron hinges, the retina of one's eye, accustomed to the brilliant mountain light, is at first blinded by the darkness. But slowly the impressive breadth of the design is unfolded. Six full-swung



FRONT AND REAR VIEWS, CANTERBURY SCHOOL CHAPEL, NEW MILFORD, CONNECTICUT.
RAPHAEL HUME: ARCHITECT



LITURGICAL ARTS



(ABOVE) EXTERIOR OF THE CANTERBURY SCHOOL CHAPEL SHOWING SIMILARITY OF COMPOSITION TO THAT OF THE CHURCH AT SERRAVALLE. (BELOW) THE NAVE AND SANCTUARY OF THE CHAPEL





INTERIOR AND EXTERIOR VIEWS OF THE CHURCH OF SERRAVALLE DI CASENTINO, NEAR FLORENCE, ITALY, BUILT BY THE VILLAGERS FROM PLANS BY EGISTO FABBRI



LITURGICAL ARTS



INTERIOR OF THE CHURCH AT SERRAVALLE SHOWING THE PARTICULARLY FINE CARVED CAPITALS, EXECUTED BY LOCAL WORKMEN FROM MODELS BY MR. FABBRI. SIX OF THE MODELS ARE SHOWN SEPARATELY

arches, dividing side aisles from nave, support the clerestory walls, which carry the splendid proportions up toward the massive, hewn roof trusses. The apse is semi-circular, covered with a half-dome of such intricate masonry that each stone is an eloquent memorial to the ardor of its masons. The floor is of ashlar stone, suitable to the footwear of mountaineers. The windows are slender and narrow — a necessity where the piercing mountain light would deprive the interior of its mystery. They are fitted with a rediscovered native material, a sort of isinglass found on the surface of the water-pools in marble quarries, which diffuses the light with a soft, sparkling glow. The altar is raised on three steps. It is of the simplest form, with a stone mensa. Its only decoration is a reredos copied from a Fra Angelico painting. Its six old candlesticks are of finely wrought bronze.

The only carving which relieves the severity of the whole interior is that of the capitals of the columns. Each one, modeled by the architect, was carved in place by some son of the village. Little or no symbolism has been introduced lest the simple mentality of the villager might not grasp it. Lighting fixtures are scarcely needed in this climate. *Prie-dieu* chairs render pews unnecessary. All the fittings are reduced to the lowest denomination, almost intentionally expressing the Franciscan rule: "Poor in goods but exalted in virtue."

True exaltation indeed radiates from the small congregation crowding at its Sunday or feast day Masses, for it knows that this temple, stone for stone, is its own offering to God. When the voices of the people, rising with the waves of the Gregorian chant, hover with infinite mystery in the penumbra of the rafters, then one cannot fail to realize that here indeed is the ultimate blending of the arts toward the great goal, harmony and peace everlasting.

II *The Canterbury School Chapel*

IN THE effort to create an ideal background for a boys' country school chapel in Connecticut, our American heritage was delved into; and, for the purpose of a Catholic institution, research naturally led back to pre-Reformation times. Great names have sprung from Canterbury, of which Saint Dunstan may perhaps be considered the greatest. But when it was realized that Saint Thomas à Becket, the most celebrated of the Archbishops of Canterbury, was martyred in the latter half of the twelfth century, what could be more fitting than to choose a contemporary style of architecture — that of the Norman period evolving into the "transitional" style, which is simple and strong, a healthy setting for American adolescence. The introduction of an occasional ogive or lancet window might symbolize the slow budding of mediaeval culture from its earthy Saxon massiveness to its ultimate flowering.

Very limited means were available to the architect, Raphael Hume; and this very limitation imposed the form and enhanced the quality of the design, just as it did at Serravalle. Therefore it is particularly interesting to find that this chapel contains much the same elements as that Church at Serravalle, and certainly both have a striking identity of composition.

As befits the Norman style, every feature has its *raison d'être*. Instead of attempting to span the whole nave under a single roof, the architect, by employing side aisles, has made the pews accessible from both ends, a sheer necessity where boys are involved. In this way the proportions of the nave are automatically improved. Originally there was planned a wing for the vestry to the left of the chancel; the

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carillon tower was to rise from the outer wall of the side aisle, thus covering a Lady Chapel, whereas the end of the aisle was to house the organ and its intricate machinery. Luckily the absolute necessity for economy interposed, and a more unified group resulted. The tower was moved in, its inner wall rising from that of the nave. The organ was raised up one storey into the tower, and thus the acoustics were vastly improved. The vestry was placed in the base of the tower, below the organ, so that very little additional space was necessary for the entrance, and the cost of a whole extra wing was obviated. Since Mass is celebrated at an early hour, a window in the east wall of the chancel was out of the question, inasmuch as its light would detract from the lights on the altar. Consequently this wall was left blank, although broken by handsome buttressing. On the other hand sufficient lighting had to be provided for a northern climate. A rose window, such as that used at Serravalle, would scarcely suffice. The purist might insist on it, for the sake of true adherence to style, but here was the architect's chance. Borrowing from a later period, he inserted a handsome group of five lancet windows, set in plate tracery. The whole group is framed by a relieving arch and flanked by buttresses. What an opportunity for the use of glass! But immediately a new problem arose, that of the entrance doorway, for which there was no room under the window. Its final placing around the corner on the south wall at once solved the difficulty and improved the facilities for handling crowds by affording an opening into both nave and side aisle at once.

In contrast to the tall proportion of an Italian nave, the Norman interior presents a different aspect, although retaining essentially the same elements. At once the saving in quantity of masonry is obvious. This is arrived at by the use of squat arches flanking the low-sided nave. The effect is sturdy, masculine. But it is immediately relieved by the resourceful treatment of the roof. For height is attained by sloping the rafters at a steep pitch and supporting them on gracefully arched trusses of hewn oak. In this way the eye is not bothered by heavy cross-bracing and is carried upward into the very recesses of the ridge. The sanctuary, raised two steps above the main floor, is framed by a simple pointed arch of splendid proportions. Unfortunately, the altar and its fittings are temporary, and do not do justice to the quality of the glass.

Inspired by the blues of the famous *Belle Verrière* window of Chartres, the western lancets glow with a blaze of great beauty. They strike such a rich note and cast such a kaleidoscopic play of color on the soft buff-toned plaster walls that any demand for stencil decoration seems a mockery. It is striking how the designer of this glass, Nicola D'Ascenzo, seems to have groped for the need of the rose window which might so easily have supplanted the lancets, for the three middle windows are interlaced with a jewel-like circle that emphasizes the crowned figure of Our Lord in the middle, with the Blessed Virgin and Saint Joseph on either hand. Gregory the Great and Saint Augustine fill the apexes of the left and right lancets, while below them stand the figures of the Great Canterbury Saints — Dunstan, Anselm, Thomas à Becket, and Edmund. Smaller medallions depict various scenes in their lives. Saint Michael has a special place in the lower panel of the central window, for it was by his intercession that the school was saved from a dreaded epidemic.

The two fine windows at the left of the sanctuary have appropriate iconography, for the medallions of each depict, respectively, the principal sacrifices of the Old and the New Testament, both culminating in the Sacrifice of the Mass.

We have seen how fittingly the design was unfolded. Its successful realization,

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however, from both esthetic and economic standpoints depended greatly on a careful choice of materials. Stucco would have been the most economical and had been used for the other school building; but unless very knowingly applied, stucco is apt to crack and craze in zero weather. Therefore a more permanent material was indicated. Stone seemed to command attention, and conveniently a famous granite quarry lay only four miles away.

Various sample panels of this stone were laid in different bonds for comparison, and a natural split-face random ashlar was chosen. At a glance one can tell why this method of laying the stone would effect a saving over the regular ashlar of Serravalle, for the latter not only requires stones of a uniform height — occasion of great waste — but depends on the laborious tooling of the exposed face for its effect. For trim, the choice was a dark grey Indiana limestone, which is much easier to carve than granite. Yet the carving and mouldings were kept plain; watertables, bandcourses, cornices, and copings were shaped with only one purpose in mind, the proper shedding of rain water. On the main entrance archway the only carving remains Norman, geometric rather than foliated. A slate of stock thickness was chosen, and an irregular textural effect was obtained through grading the courses, which became smaller as the ridge was approached. No apparent economy having been attained in the exterior materials, a great solution was realized in the interior, where, by resorting to a superior cast stone for all trim, the extra cost of the exterior was successfully met. The walls were finished in plain stucco, little ornament of any kind being used. One spot, the organ loft, executed by the Irving and Casson-A. H. Davenport Company, is a conspicuous exception, with its elaborately carved wood screen. It points with promise to the treatment of the devotional shrines and the high altar, the as yet uncompleted foci of the whole edifice.



From a Wood Cut by Eric Gill

The Church of the Most Precious Blood

Astoria, Long Island, New York

LEOPOLD ARNAUD

THE Catholic Church, although the guardian of tradition through the ages, is nevertheless a vital living organization; and has therefore, in every period of her existence, reflected the characteristics of the times. Every change of taste and condition in the world may be seen in the profusion of Christian monuments and works of art produced by two thousand years of vigorous activity. The persistence of this characteristic is proof of undiminished vitality. Would it not be fitting, therefore, to build houses of worship now in the manner of our own day?

In the recent past Catholic architecture has been a mere reproduction and adaptation of the inspired works of the Middle Ages and the Renaissance, because of the current notion that only by building in these styles would Catholic tradition be maintained. This is a misinterpretation of the Church's conservatism; in every age before ours, her monuments have always been erected in the then prevailing style.

It is consequently refreshing to find a church edifice definitely modern in character, freely and truthfully using modern materials, yet preserving the traditional spirit of the Church and thereby truly representing our Faith. Such a monument is the Church of the Most Precious Blood in Astoria, Long Island, of which the pastor is the Reverend Edward F. Brophy, and the architect, Henry J. McGill.

Externally, the building, with its semi-detached tower terminating in a decorative aluminum cresting, presents a dignified, well-proportioned mass. Good taste and good planning are at once evident. The church is set back about twenty feet from the sidewalk. The small parvis thus provided is the first mark of wise arrangement. It performs the important functions of setting the building in better perspective and of allowing adequate space in which the parishoners may congregate and circulate without causing congestion.

The decorative detail on the exterior is reminiscent of the Byzantine style, but the adaptation is free and creative. The yellow granite ashlar is good in color and texture, but it has sufficient interest and variation in itself without the meaningless stone patternings which are inserted here and there.

In this well-designed façade the front entrance is, unfortunately, the least successful motif. The crude zig-zag which borders the arch, and the ornament which fills the lunette, detract from the well-composed jams with their concealed lights. The lettering on the lintel, although pleasing as a decorative spot, lacks in legibility — an objection which would not be made but for the fact that this church is remarkable for its clear and intelligent interior inscriptions.

The open-work window in the form of a cross, executed in limestone, is unpretentious but effective. The angles are filled with bas-reliefs of the apocalyptic animals, emblems of the four Evangelists.

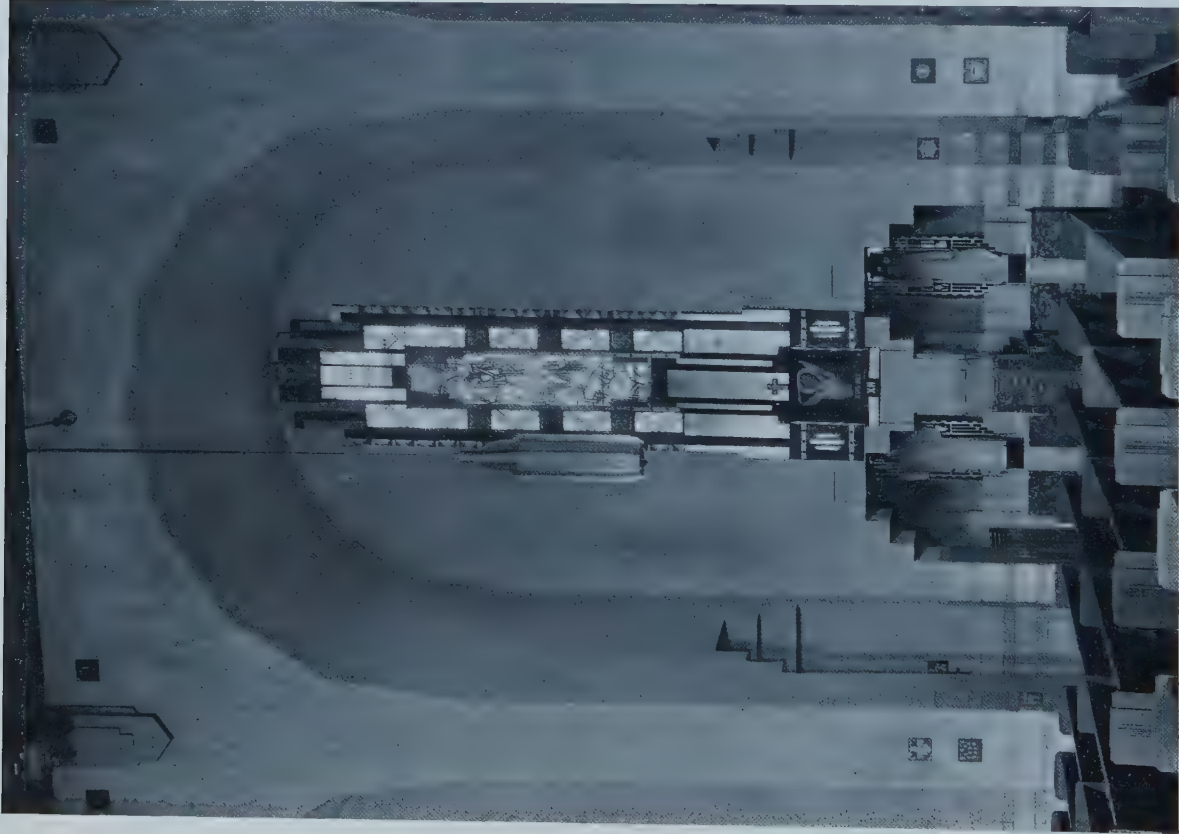
The opposite, or liturgical east, elevation of the church is built of brick, to tie in with an already existing rectory which adjoins. Designed in a semi-secular manner and with a somewhat English sense of scale, it harmonizes well with its neighbor.



THE LITURGICAL WEST FAÇADE OF THE CHURCH OF THE MOST PRECIOUS BLOOD, ASTORIA,
NEW YORK. HENRY J. MCGILL: ARCHITECT



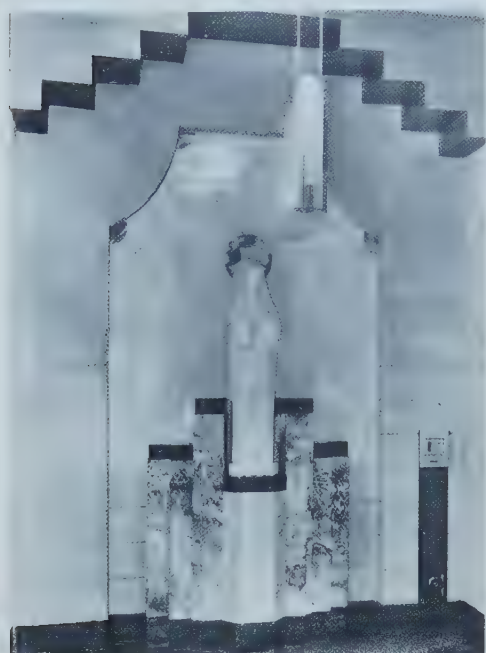
(ABOVE) DETAIL OF THE MAIN DOORWAY AND LITURGICAL WEST WINDOW, CHURCH OF THE MOST PRECIOUS BLOOD. (LEFT) A BAY IN THE NAVE SHOWING THE ARRANGEMENT OF THE WINDOWS AND STATIONS (SEE PAGE 151)





GENERAL INTERIOR OF THE CHURCH OF THE MOST PRECIOUS BLOOD

LITURGICAL ARTS



(LEFT) SAINT
THERESA OF
THE CHILD
JESUS, ONE OF
THE NARTHEX
SHRINES IN
THE CHURCH
OF THE MOST
PRECIOUS
BLOOD. (RIGHT)
BOOK RACK IN
NARTHEX



(BELOW, LEFT) BAPTISTRY AND GRILLE; (RIGHT) LITURGICAL SOUTH NARTHEX, WITH SHRINE OF
SAINT ANTHONY AT THE EAST END



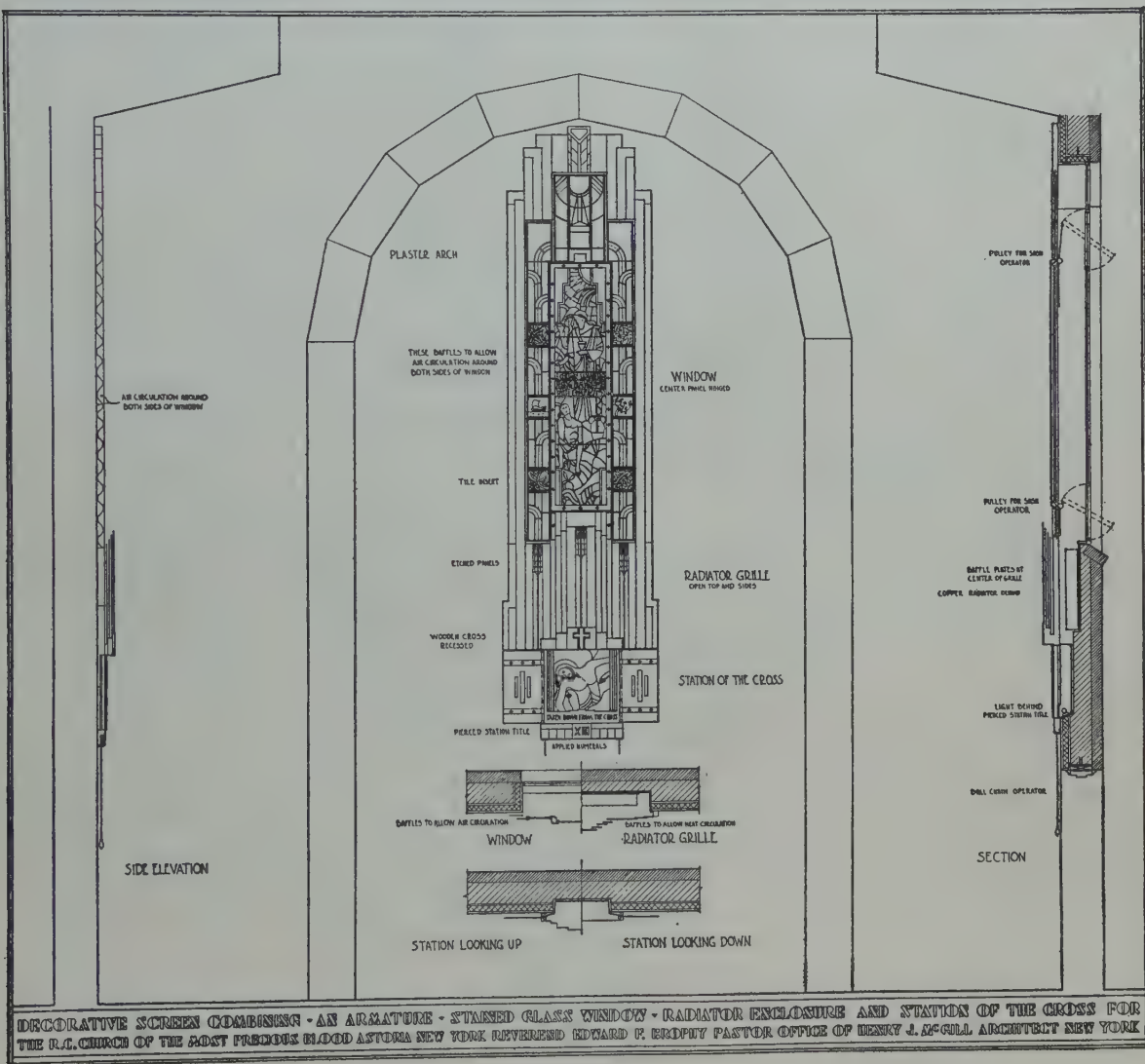
LITURGICAL ARTS

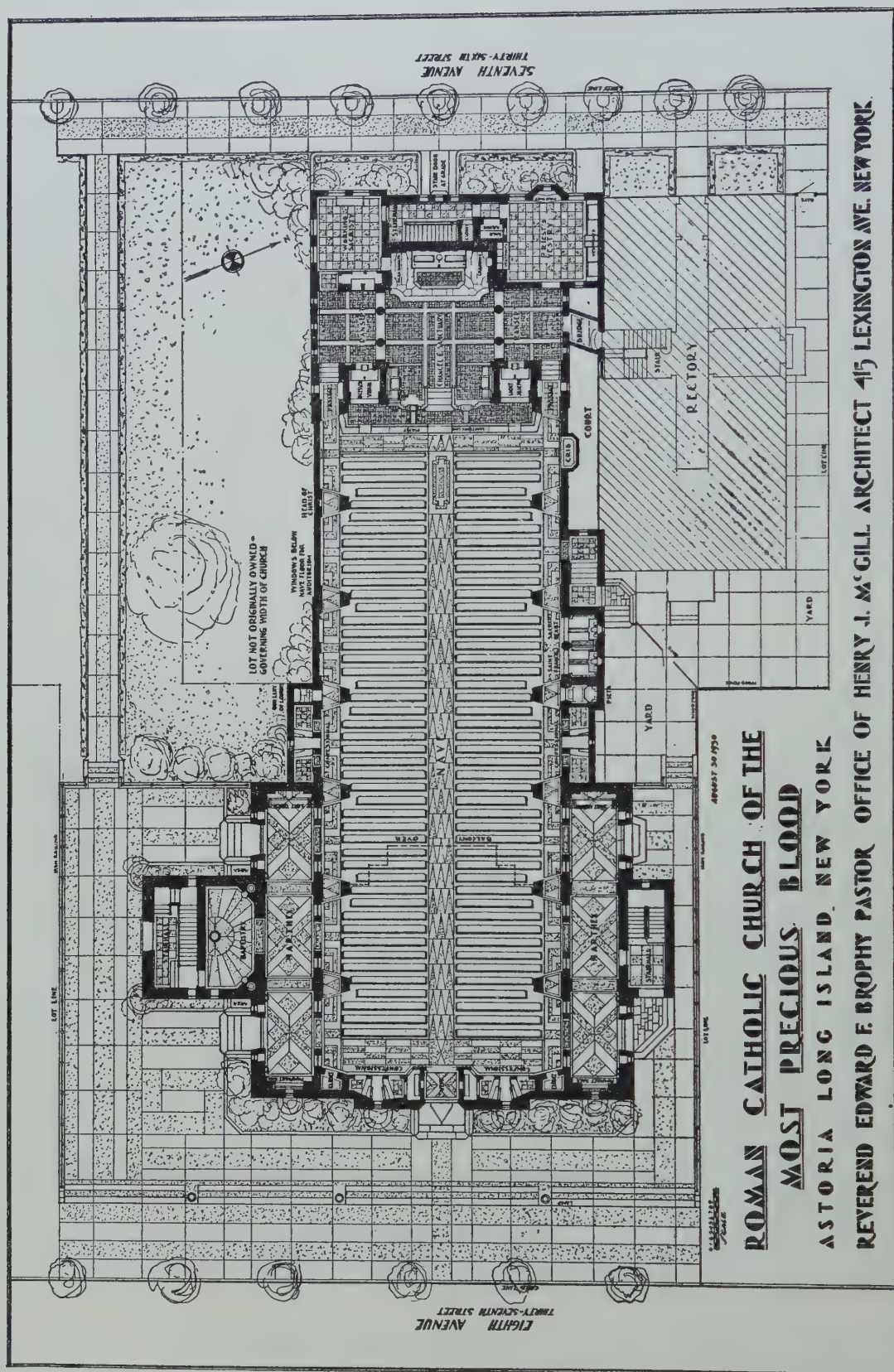
Because of the impossibility of obtaining the same brick for the church as had been used for the rectory, a definite contrast was sought in lieu of a poor match. A daring combination of colored bricks — deep reds, yellows, browns, and blacks — produces a charming and vibrating wall. The limestone cross, inserted high on the façade, is well designed and, together with the fine texture of the wall, provides sufficient interest without the useless brick circles and lozenges which are spotted about.

The liturgical south façade is simple and usual; and little need be said about the liturgical north façade, which suffers at present from the abrupt juxtaposition of brick and granite walls, for its appearance will change when the narthex is extended along the side, according to plan.

The interior of the church is truly devotional; one's attention is immediately drawn to the crucifix and the tabernacle of the main altar. One senses an impression of rich color and well arranged space.

SEVERAL features of the plan deserve attention. The traditional division of the body of the church into three parts is preserved; but the nave is widened to contain all





the pews, while the side aisles are reduced to circulating passages. This feature, often used by Mr. Goodhue, is not entirely new, but it is a modern and practical treatment, giving the whole congregation an unobstructed view of the altar.

An interesting innovation appears in the sanctuary. Because of the narrowness of the property, it was impossible to extend transepts beyond the nave walls. The architect therefore conceived the sanctuary in three parts. The sanctuary proper occupies the central portion, and terminates the nave without obstruction. On either side, a pair of columns indicates a separation between the sanctuary and the adjoining spaces, which the architect calls transepts. The space before the altar is thus amplified in appearance and in actual area, for these sections provide places for attending clergy and for the choir, which can thus occupy the chancel without crowding it. Furthermore, these transepts are separated from the body of the church by ingeniously arranged screens, which serve as backs for the two side altars, giving them a prominent place which could not be obtained by any other treatment, remembering again the narrowness of the plot.

The sanctuary, altar, and reredos merit special praise because of their beauty and their compliance with the requirements of the liturgy. Treated in finely wrought white metal and carefully selected marbles, this most sacred part of the church has an appropriate brilliance and richness. The high wainscot is of yellow, red-veined marble, relieved by bands of blood-red marble. The columns of purple marble add an additional complement of color. The upper walls of acoustic plaster are entirely plain, save for the two large stained-glass windows, which flood the sanctuary with their soft light. The altar front is of red marble, banded with golden onyx.

The reredos, a fine composition rich in color and devotional quality, dominates the interior and focuses attention in the direction of the altar. The strong, linear treatment of the bas-relief shows it to be part of the terminal wall, so that it forms an ornamental and decisive end to the church. The background of slabs of perfect white marble, overlapping to form vertical ribs, is effective in its severe simplicity. Decorative strips of metal and ruby glass emphasize the vertical movement. A large crucifix constitutes the central subject. The figure of the Saviour, virile and dignified, is free from excessive realism and sentimentality. The striking red hatchwork on the cross adds color and emphasis to the design.

Following the stipulations of liturgical law, the properties of the altar are limited to six large and four small candlesticks of aluminum and bronze, and a free-standing, circular tabernacle.

The chancel also is effectively planned. A permanent bishop's chair on the Gospel side corresponds to sedilia on the Epistle side. This furniture is of marble and ties in with the wainscot. A parapet, of "Saint Victor Rose" marble, broken in the centre by a few steps, builds up to the pulpit on the Gospel side, and to a base for the sanctuary lamp on the Epistle side. This disposition of the vigil light is a happy innovation. The usual dangling chain and ball, obscuring the view of the reredos, is dispensed with; and, as an incentive to devotion, the lamp gains in importance by its proximity to the people. The communion rail, of the same marble as the parapet, and divided in the centre by the sanctuary gates, forms a parallel and secondary parapet extending almost the full width of the church, and enclosing the two side altars as well as the chancel. The floor of the sanctuary is a fine mosaic of faience tiles in greens, blues, and reds, divided into vary-sized rectangles by broad stripes of cream-colored marble.

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The two side altars, dedicated respectively to the Blessed Virgin and to Saint Joseph, flank the sanctuary arch. The wall above the niches is decorated with rectilinear tracery of white metal with black accents, and the Carrara marble statues are set in front of open metal screens of delicate pattern. In an ingenious manner these screens include the halos, presenting a finer interpretation of a diaphanous emanation of light than the precariously balanced heavy plate which is so often seen.

THE main body of the church is divided into seven bays. The two westernmost are cut by a large balcony, which provides additional pew space. The buttresses project into the building and are cut out at the base to form the side aisles. The spaces between the piers are treated as great niches, the wall of each being pierced by a window.

In the design of the windows, the architect has again displayed his capacity to solve an old problem in a new way. The thickness of the wall holds two windows, one of rectangular panes of wire glass set on the outer face, and one of stained glass set on the inner face. The advantages of this arrangement are: ventilation without draught; equalized light; protection of the stained glass from dust and the elements; and the improvement of the exterior of the church by the unified effect of large glass panels instead of the dull, broken surface presented by stained glass when seen on the wrong side.

The inner window is cleverly designed to produce a handsome effect with comparative economy. The whole composition consists in an outer frame of wrought metal; an inner frame of white glass leaded in geometric pattern, with inserts of polychrome tile; and a central panel of stained glass, handled in a new manner. The picture is flat in treatment, restrained in color, and clearly outlined by very wide leadings, so that the story is easily understood. An inscription in legible, well-formed Roman letters further clarifies and decorates the subject. At night this central panel is lighted indirectly by the fixture which hangs before it in the nave. The light filters through the white glass, reflects on the outer sash, and gives the colored glass a modulated glow — a modern and ingenious solution of a difficult problem.

At the base of the window the aluminum frame is extended to include, in a unified composition, the Way of the Cross. Each station is treated as a triptych. The picture in the centre is flanked by two metal doors, which complete the frame when open, but which may be closed on Passion Sunday, to cover the sacred image.

This Way of the Cross, painted by Mr. D. Dunbar Beck, under the direction of the Conrad Schmitt Studios, is traditional in form and modern in manner. It fulfills its purpose as an incentive to prayer. Clear in composition, each episode is dramatically expressed with great economy of figure and ornament. The head and shoulders of the Saviour occupy the whole canvas, the incident of the story being conveyed by a mere indication, as the hands of Pilate in the first station, or the arm of Simon in the sixth.

The nave wall is similar to the sanctuary wall in treatment, but executed in less costly material. The wainscot of cream-colored terra-cotta is enlivened by small polychrome faience inserts of symbolic designs — the tree of Jesse, the Lamb of God, etc. The wall above is of plain buff acoustical plaster.

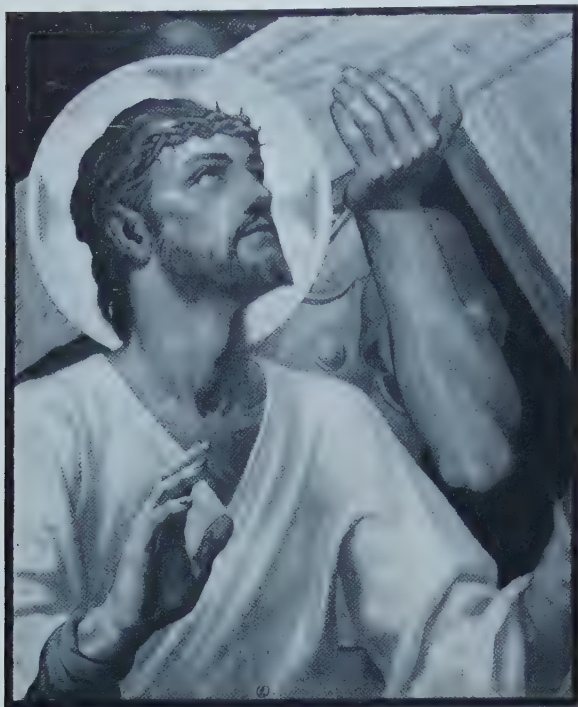
The roof is supported by well-designed fire-proofed steel trusses, honestly expressing the structure and material with good decorative effect. These trusses, and also the roof, will later be stenciled in color, which will add interest and brightness to the

SCULPTURE BY HAZEL CLERE FOR THE
CHURCH OF THE MOST PRECIOUS BLOOD



(ABOVE) THE VIRGIN
AND CHILD FROM THE
LADY ALTAR; (CENTRE,
ABOVE) THE PULPIT;
(ABOVE, RIGHT) SAINT
JOSEPH; (BELOW, LEFT)
SAINT FRANCIS OF

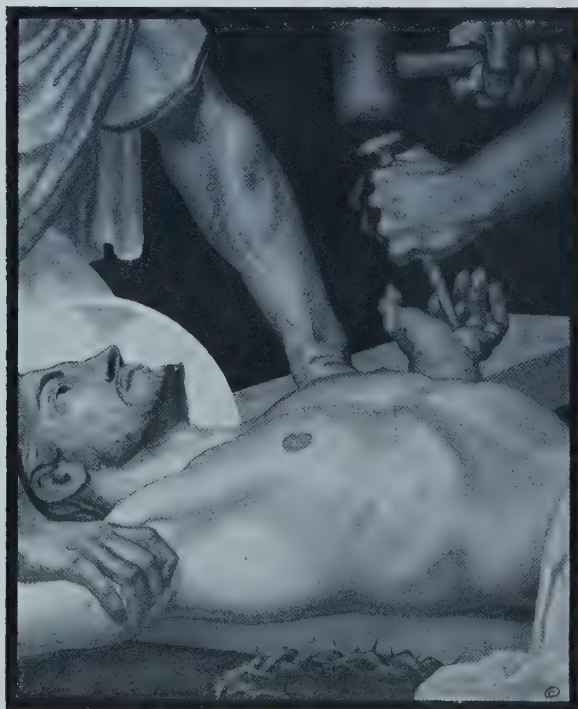
ASSISI. ALL THESE
STATUES ARE EXE-
CUTED IN WHITE
CARRARA MARBLE.
(BELOW, RIGHT) SIL-
VER STATUE OF SAINT
ANTHONY OF PADUA



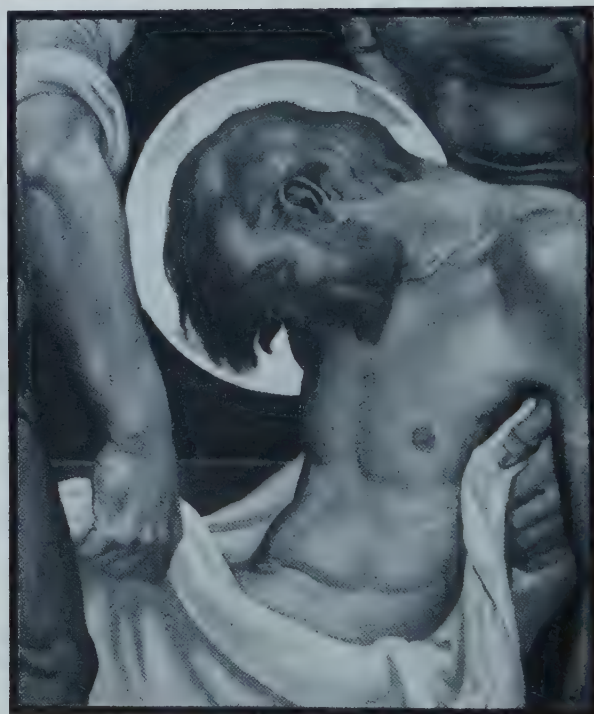
II. JESUS ASSUMES THE CROSS



IV. JESUS MEETS HIS HOLY MOTHER



XI. JESUS IS NAILED TO THE CROSS



XIV. THE BODY OF JESUS IS LAID IN THE TOMB

STATIONS OF THE CROSS BY D. DUNBAR BECK, EXECUTED UNDER THE SUPERVISION OF THE CONRAD SCHMITT STUDIOS, FOR THE CHURCH OF THE MOST PRECIOUS BLOOD

ceiling, at present somewhat dull and suffering by comparison with the careful finish of the rest of the church.

The aisle floors are of terrazzo, laid in a simple triangular pattern which, in the main aisle, leads to a rectangle near the sanctuary, where the coffins are placed during funeral masses. The plain, substantial pews are of quartered oak, stained dull green to harmonize with the floor and to provide a neutral base for the light walls and polychrome accents. The church has a seating capacity of about thirteen hundred. A large auditorium, now used for children's masses, occupies the entire basement.

EXIT facilities are excellent. On either side of the nave three doors open into a large vestibule or narthex, which in turn gives access to the street. Each vestibule is treated as a shrine. On the liturgical south side, a silver statue of Saint Anthony stands against the end wall, which is faced with green marble, the halo of the saint being an inlay in the ashlar. On the north side a statue of Saint Theresa of the Child Jesus, in purest Carrara marble, stands on a pedestal of finely shaded and beautifully selected purple marbles, and is set against a background of cream-colored marble with an inlaid disk of golden marble forming a halo.

These statues, as well as those which adorn the shrines inside the church, were made by Miss Hazel Clere, and show fine artistry and religious spirit. The sculptress has worked with a modern technique and has deftly combined a strongly stylized treatment of drapery with a delicately naturalistic rendering of the head.

To the west wall of each vestibule are attached racks for literature, to which a stained glass window above gives importance and light.

The liturgical north vestibule receives additional decoration from the severe grille (perhaps a little heavy) which marks the entrance to the baptistry. The rubrics have been faithfully followed; this baptistry has also an outside entrance. There is a practical, well-proportioned font; but as yet, other appropriate furniture is lacking.

Intelligent arrangement is an outstanding feature of the entire building and characterizes even the minor details. Holy water taps, holy water fonts, poor boxes, wick-racks — all are practical, well made, well placed, and clearly marked.

It is a further consequence of good judgment that as handsome a church as this has been obtained by the use of comparatively inexpensive material, at a very reasonable expenditure for a permanent building — about two hundred and seventy dollars per seating.

We see in this church honest expression, colorful adornment, rich symbolism, and healthy modernism, all of which are fitting qualities for a Catholic house of worship.

It is edifying to find a pastor having the knowledge and conviction necessary to build such a church, and an architect having the taste, learning, and technical ability to produce a structure of this character. May the Church of the Most Precious Blood serve as an example to show that the style of our own day can be a worthy vehicle for the expression of the truths and traditions of the Catholic Faith, and prove thereby that it can inspire every age, including the present.

Craftsmanship in Wrought Iron for Churches

EUGENE CLUTE

THE art of working iron is so old that but little is known of its early development, and we are dependent very largely upon myth, legend, and conjecture when we endeavor to reconstruct its most remote period. We can only speculate upon the manner in which men learned to use iron. Perhaps some maker of stone implements discovered what appeared to him to be a rock that had strange and valuable properties; that could be formed by hammering, instead of by breaking off chips; and that could be made into smoother, sharper axes and knives. The reason for supposing that something of this kind happened is that meteorites are believed to have been the source of the first iron worked by primitive man. Most meteors are composed largely of iron, and many are almost entirely of this substance. Meteoric iron is very pure and may readily be worked. One can imagine the discoverer pondering over the peculiarities manifested by a material that was new to him and seeking a way in which he could turn them to advantage. Quite likely the first iron workers used a flat stone for an anvil, and a round stone held in the hand for a hammer. Iron must have been a precious metal in those days; but in time men learned to obtain iron from the ore and to purify it sufficiently so that it could be hammered into the desired shapes.

Wrought iron, mild steel, and rustless iron are used in making forged iron work. Wrought iron is the purest form in which iron is commonly known. It is made by heating pig iron in a puddling furnace together with slag to remove the impurities which make cast iron brittle and prevent it from being malleable. The working to which the iron is subjected during the process makes wrought iron fibrous in structure. Threads of slag lying between the fibers throughout the material enable wrought iron to resist corrosion, for the rusting is checked when it reaches the slag. These are characteristics that are possessed by wrought iron alone and that give it much of its value.

Mild steel, which is another form of iron, is much used in place of wrought iron for grilles, railings, and the like, as it can be forged in practically the same manner and costs less than wrought iron. Quite recently rustless iron has come into use for ornamental metal work. It can be worked into many forms by a special technique.

It remains bright and does not corrode when exposed out of doors. It is more costly than either ordinary steel or wrought iron. Stainless or rustless irons and steels, in general, are alloys, containing high percentages of nickel and chromium. When wrought iron is used on an exterior, any tendency to stain the stone can be guarded against by inserting lead plates, while sheet lead is used as a backing for iron hinges to prevent stains on the wood of the door.

Strictly speaking, *wrought iron* is a special form of iron having peculiar physical and chemical characteristics, as explained above, but the term *wrought iron* is commonly used to mean any iron or steel that is worked into some object, such as a railing or grille, by forging.

While iron was first and for a long while employed only in the making of implements of agriculture, war, and the chase, and for various purely utilitarian purposes, it gradually became a means of artistic expression as well. Craftsmanship in ornamental wrought iron reached a very high state in mediaeval times and was an important feature of Renaissance architecture, as the many fine examples of the wrought iron work of both of these periods attest, particularly the screens, hinges, and other beautiful and marvellously well executed examples to be seen in the old European churches.

There has been a great revival of interest in wrought iron during the past thirty years or so, because of a reawakened understanding of the value of good craftsmanship, and this has stimulated the production of numerous admirable modern works, many of which are to be found in Catholic churches throughout this country.

IRON is particularly well adapted to the making of grilles, communion rails, pulpits, lighting fixtures, and many of the other features of the church interior. It is also suited to certain exterior fittings. The great strength of the material permits a lightness and openness of construction that prevents rails, pulpits, and other needed features from making the interior seem crowded, as is often the case when more massive materials are used. This contributes to the sense of space and to the repose that are so desirable in a church. Also, the slenderness of the wrought iron affords a very

agreeable contrast with the solidity of the walls.

Iron work in the form of a grilled gate permits a complete view into the sacred precincts which it guards, while it inspires proper reverence. A delicately formed border of wrought iron just within the recess of a shrine, imparts a sacred aloofness.

In order that the arch framing the sanctuary may have the dignity of its full height, it is often desirable to use a low communion rail of light and open design, and even to interrupt it directly in front of the high altar, providing an ornamented wrought chain as the only barrier at this point. This also preserves the view into the sanctuary and the full apparent length and height of the room. It gives a just sufficient sense of separation in most instances, which can be increased where desirable by incorporating stanchions in the rail, bearing at their tops sanctuary lamps and recalling by their height the function of the rood screen which divides some of the older European churches.

Other features may well be incorporated with the communion rail when economy of space or some special condition suggests this measure; for example, a pulpit or lectern may be joined with a rail that is made to curve outward to afford a place for the priest to stand. A pulpit of wrought iron so open in construction as to permit an uninterrupted view of the high altar may be especially desirable where the space limitations prevent placing the pulpit far to the side.

The tabernacle may well be of wrought iron suitably ornamented and of such construction as to afford the protection called for by liturgical law. Iron is a good material for sanctuary lamps and for many of the smaller furnishings, and is in harmony with the design character of many churches. Such utilitarian fitments as lighting fixtures and radiator grilles are often most appropriately made of iron. For the ornamental door hinges and lock plates and for the stair rails and gates, both within and without the church, iron is a generally accepted material.

CRAFTSMANSHIP in wrought iron has a peculiar liveliness, because of the combined strength and lightness of the material, the grace of line that comes naturally from bending the bars, and the vibrancy imparted by the hammer strokes. The iron, softened by heating at the forge, receives the impression of the craftsman's tools while it is being worked upon the anvil, recording the vigor and sensitiveness with which he strikes, bends, and twists it. Then, hardening, as it cools,

it retains a lasting record of this human contact.

It is marvellous to see a master of this craft transform a few square bars of iron into a work of dignity, beauty, and character. Some of the most pleasing communion rails, for instance, consist only of a top bar with a few widely spaced verticals and a symbolic motif or so, well designed and well wrought. Grilles are more elaborate usually, but even they may be executed with no great expenditure of labor.

A skilled craftsman is able to work iron with so much facility that he models it almost as freely as a sculptor forms his clay. There is an important difference, however, between the plasticity of hot iron under the workman's hammer and that of clay under the sculptor's tools, in that iron never yields so completely as the latter material, and the resulting work, consequently, has more strength of character.

Three distinct types of work are employed in ornamental wrought iron, and all three are occasionally seen in the same piece of work, namely: forged bars, leaf hammering, and repoussé.

Craftsmen who follow the old hand work tradition observe many refinements in bending and forming the bars. For example, they may sometimes prefer to forge a baluster with collars from a single bar of iron, drawing it down by hammering. In other cases collars may be welded to the balusters, but the common practice of forging the collars separately, slipping them on to a bar, and attaching them with rivets is never good. While square bars are much used in a plain state, interest is often given by incising lines throughout their length. These lines are usually v-shaped or half round. They are made with a chisel-like tool, which is used upon iron that is at more than red heat. By making v-shaped sinkages in the four corners of a square bar, it is converted into the form of a Maltese cross, and when the bar is twisted, these sinkages show a double line of highlights on the edge of the twist, giving the strength of character that is required in the larger bars and increasing the interest. Further enrichment is supplied occasionally by a sinkage down the middle of each face of the bar, often as a half round, which combined with the corner sinkages produces a lively play of light and shade and the effect of a spiral movement. There are many variants of this method of treatment.

In twisting a bar, a section is heated and one end of the bar is held firmly in a heavy vise while a twisting movement is applied by means of a special wrench attached beyond the heated portion. When the bar is large, this wrench has two

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long handles, to give leverage, and as many as four men exert their strength upon it. This operation calls for great skill, since the application of the force must be accurately judged in relation to the resistance of the iron in order that the twist may flow smoothly through its entire length. The fact that only a portion of the bar can be heated and twisted at a time renders this more difficult when a long spiral is required. Sinkages are also used running around the bar, usually in groups of three or four to form a simple ornamental band. The plainness of bars is also relieved by chisel cuts crossing each other, or forming a geometric design.

Leaf hammering embraces the making of leaves, husks, petals, and other comparatively thin parts, by forging them from iron on the anvil. These parts are then joined together, or to bars bent to scroll forms inspired by natural growth. Much of the joining is done by forge welding, though such small parts as flower petals are usually riveted together. In earlier times, even the complex flower forms with calyx, petals, and stamens were often worked out of a single piece of iron.

In repoussé the craftsman works directly upon a sheet of iron, first incising the outline upon the front, then turning the plate face-downward upon a lead block and forcing into relief the areas that are enclosed within the outlines, using rounded punches and a hammer. Finally he turns the work face upward and drives down the areas between the raised portions of the design, in order to form the background. At the same time he works out the waves and bulges that the sheet has acquired, bringing it to a satisfactorily true general plane. As this work is all done directly upon the metal with simple, almost primitive, tools, in the hands of a fine craftsman, it is capable of great sensitiveness and expressiveness. The art of repoussé in iron is one of the most intimate of the crafts in its relation to the artist. By means of it the forms, emblems, and symbols that have been so well used in the fine churches of the past, and the distinctive seals or other insignia related to the particular church for which the work in hand is intended, as well as inscriptions or other lettering, can be given living expression.

THE joining together of the parts of wrought iron work is properly done by welding, riveting, or the use of collars. The means of joining should be visible and should form a part of the design. In general it is desirable to express joints between parts by a suitable means of connection. Parts that are intimately related should be welded together so that they form a unit.

Welding should be done in a neat manner. Clumsiness in this or any other respect is not characteristic of good old work. Rivets should either be concealed by being counter-sunk and filed down smooth, or made to count as parts of the design by having their heads given an ornamental shape. Binding parts together with straps of iron wrapped around them and forged in place is a good method.

In the old method of welding, which is still employed for the heavier parts, the pieces of wrought iron to be joined are heated at the forge and hammered together on the anvil until they are firmly united.

The newer method of welding, most used for small parts, consists in fusing iron into the joint from the end of a slender rod held in contact with it while the parts themselves are in a state bordering on fusion, an intensely hot flame being directed upon the joint from a torch in which acetylene is burned in combination with oxygen. This method is often abused and requires a high degree of skill for satisfactory results.

TEXTURE plays an important part in wrought iron work. Exaggerated and forced textures should be avoided, and a texture that naturally results from forging should be favored.

The old-time iron workers of necessity hammered out their bars from the thick billets of iron that were produced by crude methods. This gave the work a free and lively texture. Now, however, rolled bars, either square or round, can be had in a variety of sizes, very greatly reducing the labor. Working these bars into ornamental designs gives them the same hand hammered texture as the early work, if the material is drawn down sufficiently in the process. The bars should never retain the too mechanically smooth surfaces and sharp corners that are the marks of their machine origin. Very little, if any drawing down of the bars is necessary to produce the old texture and irregularity, if the workman is skillful. The bar is heated at the forge and struck with the hammer in such a way as to produce slight waves in the surface and to soften the corners. This is necessary not merely to give the surface a pleasant texture, but also because hammering notably increases the resistance to corrosion.

In endeavoring to secure the lively texture of old work, it should be borne in mind that the early craftsmen did not deliberately make their work irregular, but did the best they could to produce a reasonably true and smooth surface, which unavoidably showed irregularities. Surfaces dented



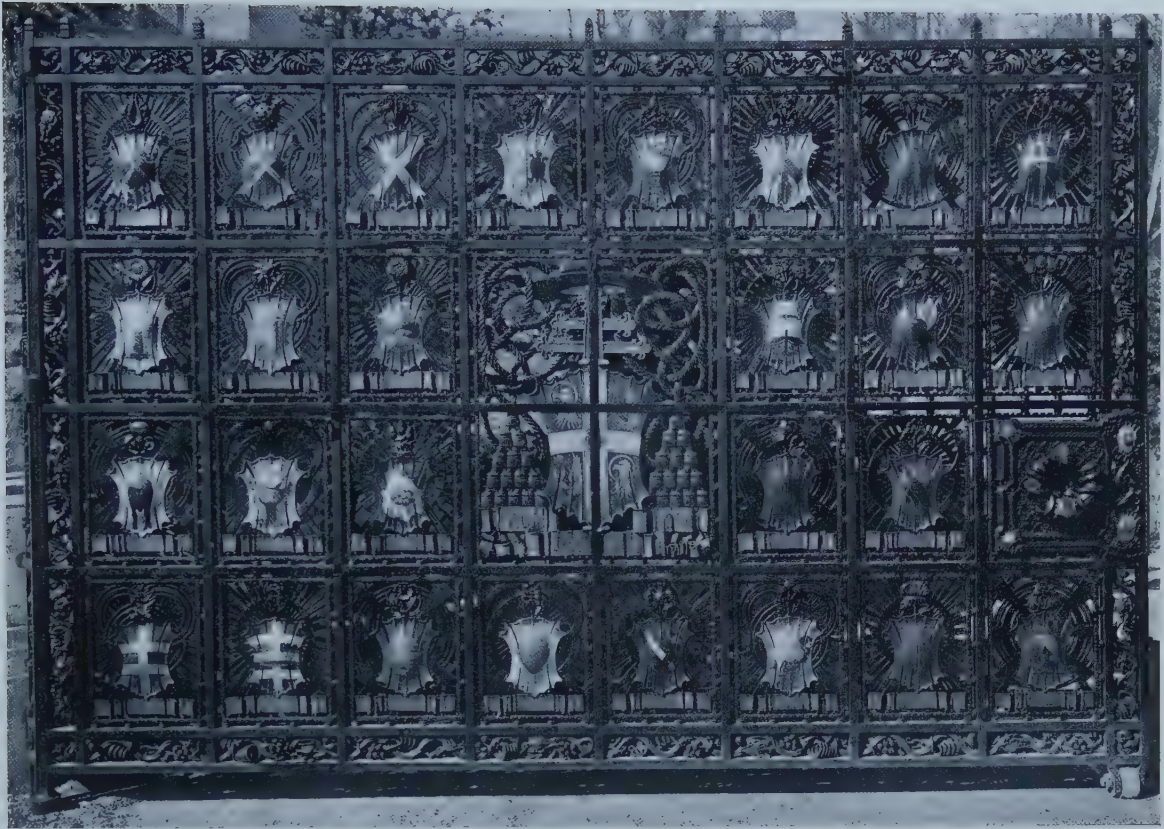
Samuel Yellin

A SECTION OF ONE OF THE CELEBRATED WROUGHT IRON GRILLES IN TWISTED BARS AND REPOUSSÉ IN THE CHURCH OF SAINT VINCENT FERRER, NEW YORK



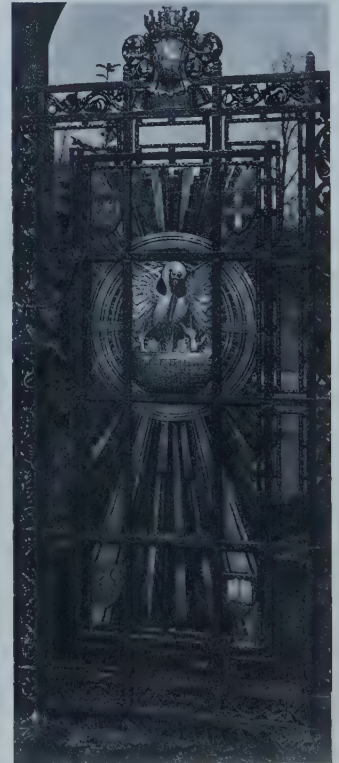
Ferro Studio

SIMPLE WROUGHT IRON GRILLE EXECUTED FOR SAINT CLARE'S CHURCH,
QUEENS, NEW YORK. SIMPLICITY OF DESIGN HAS HERE EFFECTED ECONOMY
WITHOUT ANY SACRIFICE OF BEAUTY



Renner and Maras

MONUMENTAL ENTRANCE, GATE OF HEAVEN CEMETERY. (ABOVE) ONE OF THE CENTRAL GATES (BELOW) TWO SIDE GATES, LOCK, KEY



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Samuel Yellin

A PAGE OF WROUGHT
IRON APPURTENANCES:
(ABOVE, LEFT) TAB-
ERNACLE CANOPY;
(CENTRE) PULPIT;
(RIGHT) RELIQUARY.
(BELOW, LEFT) EXTE-
RIOR DOOR LOCK AND
ORNAMENTAL TRAC-



Samuel Yellin



Samuel Yellin

ERY; (BELOW, CENTRE)
ARMS OF THE ARCH-
DIOCESE OF NEW YORK
FOR A DOORWAY
LUNETTE; (BELOW,
RIGHT) DETAIL OF A
GRILLE SHOWING SCOR-
ING AS AN ELEMENT
OF IRON DECORATION



F. Krasser



Ferro Studio



Rambusch

all over by striking them with a ball-pean hammer are found in some old work, but this is not the characteristic texture of wrought iron. It should be regarded as a form of ornamentation, and as such it is good only when judiciously employed. This kind of hammer marking has been very much over-done in recent years. A number of textures that may be used for decorative effect are produced by the use of special tools, or dies.

Many partly manufactured or stock parts are now available by use of which the labor involved and consequently the cost of the simpler and more economical kind of wrought iron work can be considerably reduced. Some of these are bars rolled in a form suitable for hand rails, square bars which have v-shaped sinkages already formed in their corners, and other useful shapes. All such materials should be hammered sufficiently to bring the texture into agreement with that of the parts of the design which have been hand forged.

It is a common practice to mingle cast iron parts with forged parts for the purpose of lowering the cost, but this does not produce the consistent and vibrant effect that should be secured, and is not to be approved. Though it may save money for the commercial manufacturer of wrought iron work, a good craftsman can hammer out the parts of a design on his anvil and weld them together in the old-time manner so readily that genuine hand craftsmanship need cost little if any more than the substitutes made up of a combination of wrought and cast iron parts screwed together. A work entirely of forged iron is well worth any difference in cost that there may be, both on the score of sound construction and of good appearance. A grille entirely welded together is surely much better than one put together largely with screws, and cast parts cannot be welded to forged parts. Furthermore, castings do not have the appearance characteristic of wrought iron. When cast iron is used alone in designs suited to its character it may be, and often is, admirable, but when it is made to masquerade as wrought iron, it is not good. The substitution of cast iron occurs most often in the smaller ornamental parts, such as collars on balusters, rosettes, and the like. It is used also quite frequently for the bands, medallions, and panels ornamented with designs in low relief which should be wrought in repoussé. Unless the motives in relief are to be repeated many times, it is usually no more expensive to have them worked by hand in repoussé than to have them cast, and the effect

is infinitely better. Repoussé work saves the cost of the pattern or model needed for casting. When many ornaments exactly alike are to be made, this cost is of course divided among them, and casting effects some economy, at a loss, however, of the wrought iron character.

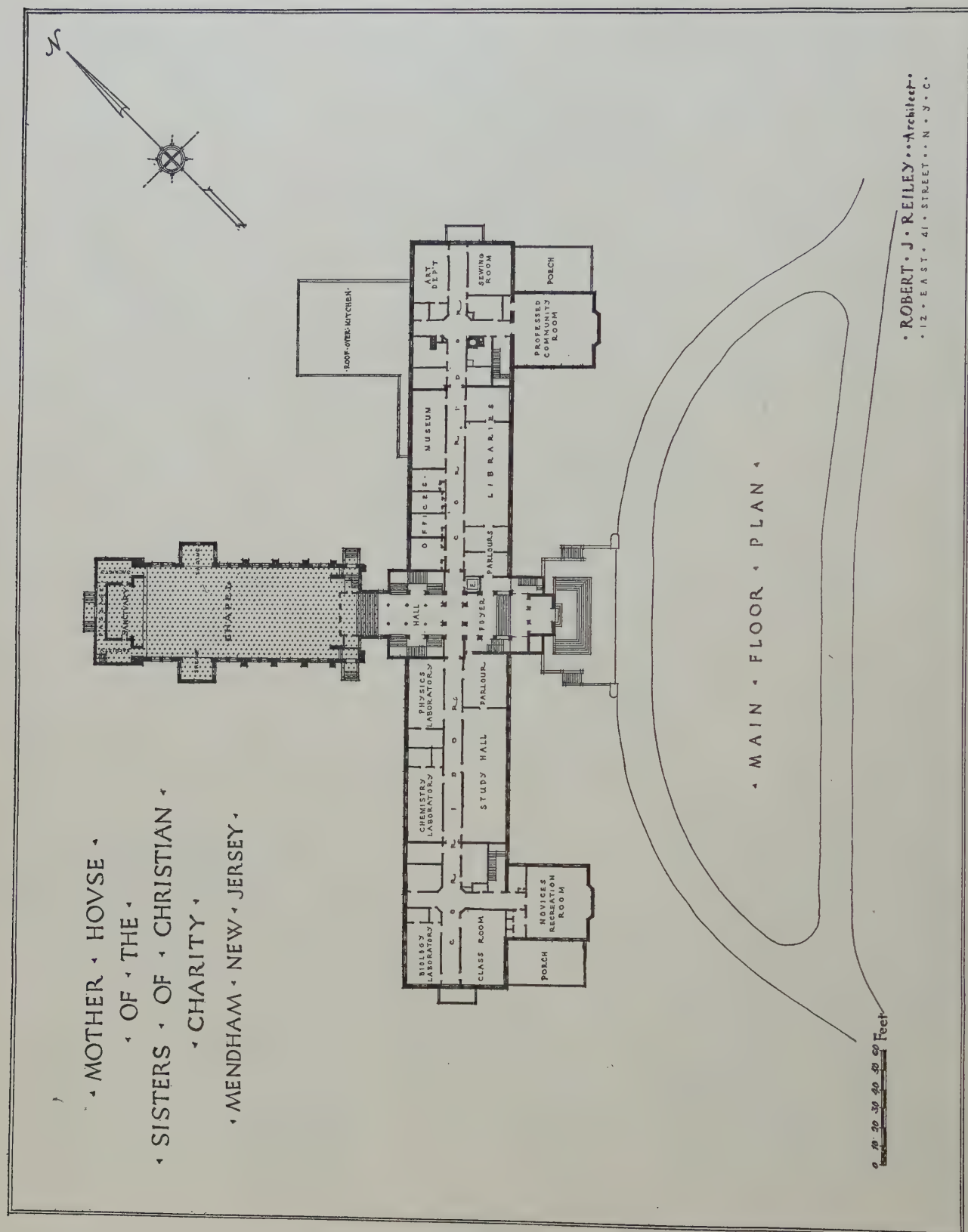
CHURCH furnishings and fitments of wrought iron that are of genuine artistic worth can be had at a cost that is within the means of almost any parish, for this material lends itself to inexpensive treatment as well as to development in elaborate designs. A simple chancel rail or chapel grille can be just as fine in character as the most costly examples of the iron worker's art; it may be as true an expression of artistic ability, of honest workmanship, and of the best old traditions.

Always, the iron work intended for a church should bear the mark of its high purpose, not alone in the significance of its form and ornamentation, but in the genuineness of its material and the evidences of loving care and skill bestowed upon it by the craftsman in a true spirit of devotion.

Every piece of iron work, like everything else that enters into the construction, decoration, or furnishing of a church, should be regarded as a part of a consistent whole, taking its proper place in relation to all of the other parts and serving worthily in that place. Unity and interest are best secured when the architect exercises wise control and permits the craftsman the liberty for self-expression which gives spontaneity to his work. There is only a very limited number of craftsmen who can be relied upon to design as well as execute the furnishings and fitments in wrought iron which are often needed for embellishing a church that is already built.

The constant thought should be to avoid pretense. Where it is necessary to keep the cost within narrow limits, this should not be done by the use of materials or workmanship that are inferior, but by simplification. The craftsman who is a genuine artist can give great expressiveness and beauty to the simplest and least costly of his works. Economy and good taste are served by concentrating the enrichment at focal points and leaving the larger areas of the structure, such as the walls, comparatively plain, relying upon the good texture and coloring of well chosen materials. This permits the proper expenditure upon those features which are chosen for enrichment and provides a foil which enhances their effectiveness.

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The Mallinckrodt Convent

JOHN A. WETZEL

ARISING with a dignity of pleasing mass and proportion, the new Mallinckrodt Convent, home of the Sisters of Christian Charity, tops the sky line of the high rolling section near Mendham, New Jersey.

At the crossing of its two axes, a pavilioned tower, beautiful in outline and detail, leads the eye upward to a graceful dome. As its finial, a golden cross reflects the sun's rays many miles across the country side, carrying a message of the enduring work that goes forward daily, beneath broad and warm toned roofs.

Prepared for its architectural charm by glimpses through leafy avenues, as we climbed the winding drive, we were scarcely prepared for the tremendous size of the building that stretched out before us as we made the last turn in the ascent, and drew up to the main entrance approach. Some three hundred and sixty feet in length, and one hundred and thirty feet to the top of the tower, it would have been impressive by its sheer mass alone, had skill been lacking in the design. But at close range, the factors which contribute to its esthetic success are readily apparent.

Built of a buff colored brick with terra cotta trim several shades lighter in tone, and with a dark red mission tile roof, the building has color values in pleasing contrast to the surrounding foliage and with a quiet, yet cheering, harmony within themselves.

As a pleasing landscape must have its restful, unbroken sweep of lawn leading up to the shrubs and trees, so must the façade of a large building have simple wall surfaces over which the eye may travel with composure before reaching the emphasized portions of the design. Admirably selected to this end is the style of the Spanish Renaissance, and most skillfully handled in this case by the architect, Robert J. Reiley.

TO EVALUATE fairly, one unconsciously turns back the pages of history to the fountain source. After the expulsion of the Moors, at the fall of Granada, in 1492, a strong Counter-Reformation movement saw many magnificent churches and convents built with a renaissance of the application of classical precedent. As is true of our present era, eclecticism was rampant. There was the "Plateresque" school, so named from its minuteness of detail and similarity to silversmiths' work. There was the severely formal adherence to the classic. And there was the Baroque — the inevitable revolt from the rigidly set limits of the archaeologically correct style.

We hear much talk these days of "borrowing from a dead past," and questions of whether or not a particular style is suitable to a given locality.

What a splendid answer we have before us in this Convent. Surely it belongs. And how much more vitally alive and rich with significance is this handling of ornament, than is that of the many examples of groping for an escape from history which we see about us.

Instead of slavish copying, we find a keen appreciation of the possibilities of employing the virtues, while deleting the defects, of a given period of architectural elaboration. The freedom from a Vignola treatment is everywhere in evidence, yet the application of ornament is approached with splendid reserve. Even in the culmination of richness of detail in the tower, the ornament is shaped to the structural

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form or is carefully placed with reference to the emphasis of the structure, and nowhere does it fail by a too exuberant expression fittingly to embellish the building.

LET us notice in the photograph of the complete façade how the architect has achieved the difficult feat of balancing properly the horizontal and vertical elements of his composition.

He has introduced a strong base course of moulded brick upon which his building rests, and by placing belt courses at the main floor line, has made of the entire basement storey a strong horizontal band. Above this level, the three storeys of windows are allowed to assert their verticality uninterrupted except by the pleasing arched heads of the first tier and the low relief pattern of brick work of the third storey panels. This latter treatment prepares the eye for the ornamented terra cotta frieze and the return to a horizontal line at the eaves.

The predominant motif, consisting of the entrance vestibule, centre wing, and tower, ascends by easy transitions from the grade level to the dome, yet composes as a unit with a truly majestic dignity.

The loggias at each extreme end have a twofold virtue. From a distance they give a much needed shadow relief and a touch of domesticity to the mass of masonry, and afford from within a sheltered outlook both in winter and summer. The richly ornamented bracket type of column caps in the loggias (see plate page 170) is reminiscent of early timber forms, and is typical of the Renaissance.

IN THE interior the same reserve is apparent as marks the exterior. Ornamentation is used sparingly. Materials speak of long years to come of honest service.

A beautiful piece of craftsmanship in the shape of wrought iron and glass screens, the work of the Ferro Studios, fills three large arched openings between the inner foyer and the main corridor of the Convent. From this foyer a private stairway leads to the visiting priests' quarters above, and their dining rooms below. When the chapel is completed, it will open directly from a large central lobby on axis with the main entrance and tower. Even now, the effectiveness of the chapel's planned location is evident, both for exterior appearance and inner accessibility. The sisters will descend one stairway to their side aisle in the chapel and the novices the opposite stair to their side aisle. The visiting public will use the main entrance and the centre aisle.

Active in shaping the design of the Convent, was the Reverend Mother Alvarez, Provincial of the Eastern Province of the Sisters of Christian Charity. Under her administration the actual work of the Order is having an auspicious beginning in its new home.

IN DWELLING upon esthetic values, one should not neglect the practical, which has its own peculiar beauty. The entire building has a sub-basement, devoted to the storage of food, both raw and preserved. A small portion is used for daily food preparation, bakery, laundry, and refrigeration. At the basement level, yet above grade, owing to the natural contour of the site, a most complete kitchen is located, as well as separate dining rooms for the sisters, novices, students, priests, and visitors. The first floor is devoted to class rooms and libraries and the temporary chapel. The remainder of the building comprises the living quarters.

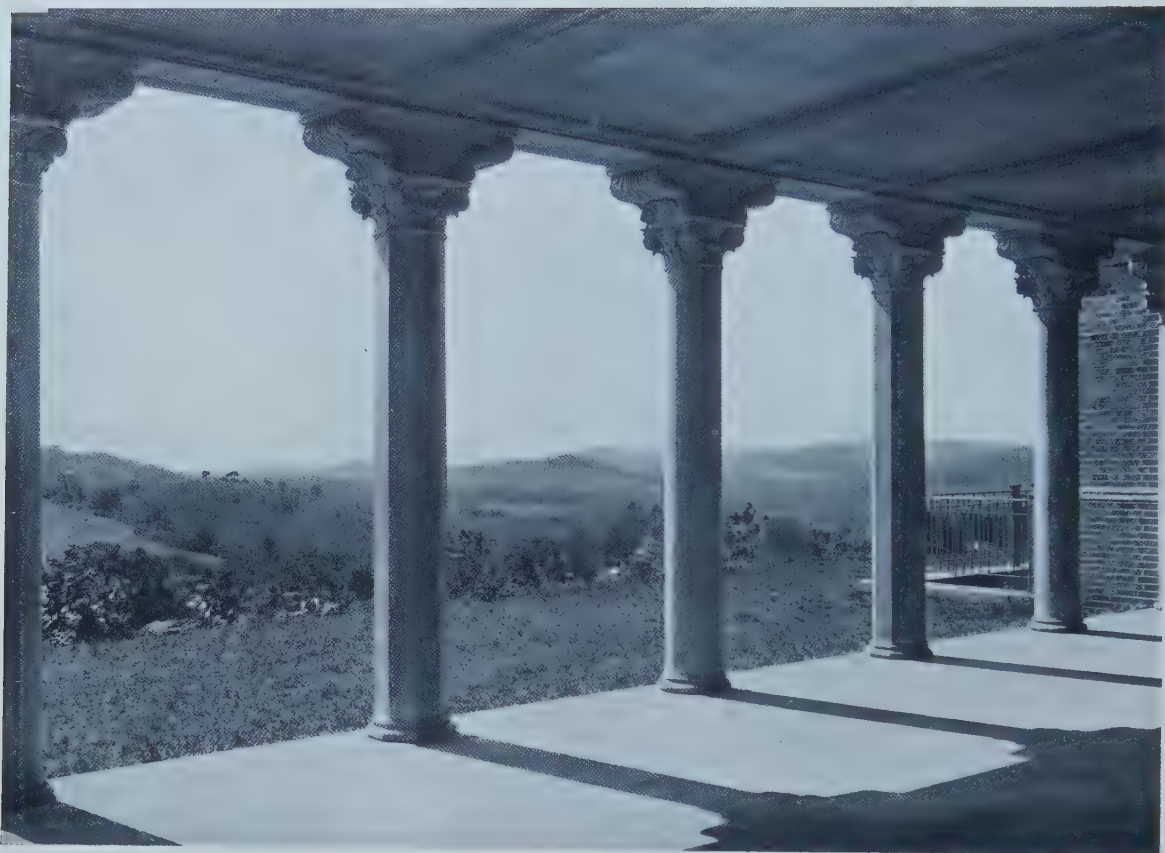


A DISTANT PROSPECT OF THE MENDHAM CONVENT



GENERAL EXTERIOR, MOTHERHOUSE AND NOVITIATE OF THE SISTERS OF CHRISTIAN CHARITY, MENDHAM, N. J.

LITURGICAL ARTS



VIEW FROM THE SOUTH LOGGIA, MENDHAM CONVENT



MONUMENTAL ENTRANCE HALL, WHICH WILL LEAD TO THE CHAPEL WHEN THE LATTER
IS BUILT



TERRA COTTA DETAILS FROM THE MENDHAM CONVENT: (ABOVE, RIGHT AND LEFT) DETAILS FROM THE MAIN DOORWAY; (CENTRE) THE TOWER. (BELOW,

LEFT) A DORMER WINDOW; (BELOW, RIGHT) THE MONUMENTAL MAIN ENTRANCE. TERRA COTTA MODELED AND EXECUTED BY THE O. W. KETCHAM COMPANY



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MAIN STAIRWAY AND ENTRANCE TO CHAPEL, JUST INSIDE THE IRON GRILLES SHOWN ON
PAGE 170, MENDHAM CONVENT

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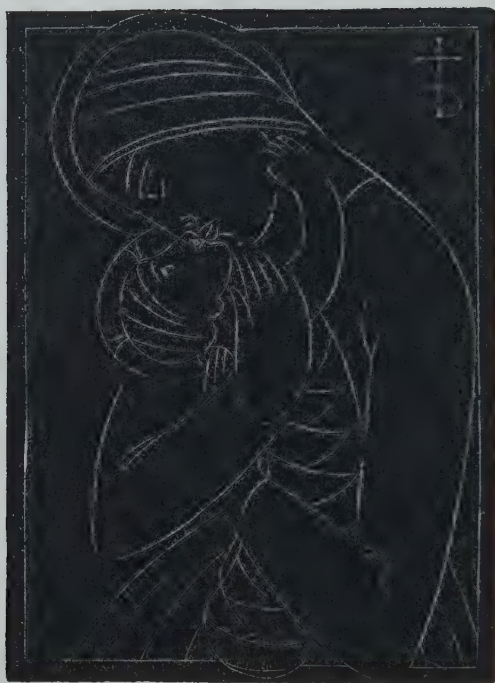
An electric elevator connects all stories. The corridors are floored with terrazzo throughout. Sanitary chutes convey the soiled laundry from the various floors to the sub-basement. Additional chutes for refuse reduce housekeeping tasks to a minimum. The building is equipped with an incinerator for the destruction of all sorts of refuse and garbage. Gas for baking, laundry uses, and a portion of the cooking is manufactured on the site.

IN DEPARTING from the building, one turns a last critical look upon its exterior features in search of some questionable portion of the design. Debatable is the virtue of the niche immediately above the main entrance (see plate page 171). From almost any angle, and in any light, the relative amount of shadow within the niche competes too strongly with the entrance doorway below. It pulls the eye upward and away from its logical focus of interest. If sculpture is later to be placed within the niche, it will of course break up the depth of shadow. But unless it is a very skillfully composed group, the size required properly to fill the space will dwarf too greatly the charming medallions in the spandrel panels and the present group in the lunette over the door. There is a della Robbia delicacy in the modeling of these pieces that is so truly in scale with the other ornamental relief that it would seem a breath-taking venture to insert a new element of full relief sculpture into the composition. A word of praise may here be said for the O. W. Ketcham Company, which not only made all the brick and terra cotta in this building, but executed the terra cotta models as well.

A convent housing some three hundred sisters and novices offers much less opportunity to the designer for doing a deeply stirring piece of architecture than would a church or a monumental building. To have an honest exterior it must have its practical and sturdy aspects. Mr. Reiley is to be congratulated on the manner in which he has made the building speak eloquently of its purpose, both from utilitarian and religious points of view.

Particularly to his credit are the subtle variations in the style and plan which make the building seem, even while yet scarcely free from the masons' scaffolding, an indigenous piece of architecture. The restriction of the cornice overhang; the steepening of the roof pitch; the long rectangular plan in contrast to the cloistered or patio type — all are adaptations of the style to the relatively long winter climate of the locality.

The building lingers in one's memory as being remarkably impressive. It is one that will mellow gracefully with age, and without question endear itself to those who pass casually upon the highway, or who, more fortunately, reside for a time within its walls.



E. Weyhe

MADONNA AND CHILD
WOODCUT BY ERIC GILL

Gothic Style

C. R. MOREY

IN THE last analysis, style is the imprint on artistic expression of a point of view, be it the point of view of an individual, an epoch, or a race.

In Europe there have been but two points of view of sufficient general validity to produce that greatest expression of a collective consciousness, namely, an original style of architecture. These have been the Greek and the Gothic; and we shall better arrive at an understanding of the Gothic point of view, and thereby of Gothic style, if we compare the Gothic manner of regarding the world with that which informed the masterpieces of classic art.

The Greek point of view was one that felt *clarity* to be the supreme necessity. In order to achieve a bright clearness in his world, the Greek delimited it, including within its bounds nothing that transcended human understanding. To make it clearer still, he intellectualized it, transforming with uncanny ease the facts of experience into ideas, and individual objects into types. The Greek was a materialist, since the unknown, the unlimited, the infinite, being beyond the intellect to conceive, did not for him exist. He was at the same time an idealist, in the sense that he cared little for the particular save as a step to the general. The world of fact, for the Greek, was unconsciously and instantaneously transformed into intellectual concepts of universal truth.

Hence the orderly composition of Greek works of art, like facts marshalled in the mind. Hence the distaste in Greek relief for any indefinite extension, either of the third dimension into depth, or of breadth, or of height; the outer figures of a group in a Greek relief turns inward, and the background is neutral. In Greek architecture we find a resolute emphasis of solid over void, since the solid has form that can be defined, while space connotes the unlimited and the inexact.

Opposed to this materialistic idealism of the Greeks, which dominated the ancient world from the time it achieved integration in the fifth century B.C., is Gothic realism. A realist finds difficulty in understanding the quick Hellenic transformation of experience into idea. He lingers more lovingly on the particular; ideas to him are cold things. Of course if he lingers too long, and sees no more in a landscape or a human individual than what greets and charms his eye, then he is no realist, but a naturalist. The realist is one who grips the concrete, but at the same time by intuition grasps the universal significance that it implies. Thus realism involves not merely the quest of the particular, but also that of the universal; and yet the universal is not conceived ideally as a defined type, but as something unknown, uncharted, romantically extended, of bounds indefinite and remote. The infinite that lurks about the particular is most readily apprehended in painting, for here no particular object can be depicted, in any specific space and time, without the implication of that unlimited space and time which is necessary to its complete reality.

IT WAS the realism innate in mediaeval architects that urged them toward the Gothic style. The Gothic in all its manifestations takes its rise in the north of France, and it was here that architects first raised the Romanesque vault in order to free the

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clerestory for the admission of the light that connoted unlimited space. Here it was that the ribbed vault was developed, which made the whole structure into an armature of stone, whose interstices could be filled with windows. We, too, seek light and space, being realists as well as they. But the infinite to them was God, and the light that connoted it was of divine emission, so that they instinctively gave it that spiritual and poetic content afforded by the color of their windows. Viollet-le-Duc tells us of first seeing, in his childhood, the windows of Notre Dame at the moment when the organ burst into music, and child-like, thinking that "the windows were singing." Gothic windows indeed transform daylight into a hymn of color, while a modern window admits it as raw material. Theirs is a mystic realism; ours a material one.

The characteristic composition of realism is eccentric. Nature is never symmetrical in the particular, and only becomes so as we organize her into ideas. Hence the irregularities in Gothic superstructure, the unexpected variety in the ceiling vaults, the unsymmetrical façades. The vagaries of Gothic plans are famous. Plans drawn to scale of *portions* of Gothic buildings have been found, which had been inscribed on the smooth surfaces of blocks while they were lying in the workshops, but we have no authentic example of a complete drawing for a cathedral. The detail of each part was separately worked out, and one portion joined to another.

The cathedral thus grew, sometimes for a hundred or more years, and it seldom concealed the *gaucherie* of its infancy. As new ideas in vaulting developed, they were put into practice, often without changing the older vaults to make them match. The simile of a tree's growth is irresistible, and has often been used to illustrate the coming into being of a Gothic structure; and the branching ribs of a Gothic nave have often called up the image of a wooded aisle in a forest.

The Gothic structure is in fact organic, when compared to the dead weight of post and lintel that constitutes the principle of Greek building. Each rib has its function in the stability of the structure, a stability maintained like that of a living thing by balance of stress and the meeting of thrust with counter support. The evolution of Gothic piers and ribs in France may be traced by their attenuation as the builders reduced them in diameter more and more in adjustment to the task each had to perform. Where new functions emerged, as at the string-course of the nave, or where the vaulting ribs began to branch in the base of the clerestory, there is a burst of leaves and flowers (Plate III)¹, as if the builder wished at these points to emphasize the vital adequacy of his organism.

Such Gothic ornament is Nature itself. The old Roman vocabulary of ornament, used for so many centuries by the Romanesque builders, disappeared, and in its place came the flora of France. The earliest capitals have budding leaves that are as yet unfolded; as the style develops, the leaves expand, and in later phases they have an over-maturity and dry expansion that connotes an autumnal decline. The genius of Gothic is seen in nothing so much as this employment of local flowers and plants for ornament, without conventionalization — a phenomenon of realism in sharp contrast to the stylization of natural forms that was learned by the Greeks from Egypt, and by them taught to all the decorators of antiquity.

THE cathedral dominates French Gothic style. Everything in Gothic art is in some way connected with it, from the illuminated books that served its services to the

¹ The plates appear on pages 181-184.

sculpture that adorned its walls. The cathedral itself is the expression of that understanding of the world which the twelfth and thirteenth centuries believed they had achieved. It is as much an exposition of mediaeval Christianity as the *Summa* of Thomas Aquinas. And like the theologian, it finds an ultimate harmony out of infinite variety; its thousands of statues, windows, grotesques, and reliefs are brought to final unity by sheer soaring faith. The complexity of the world and the intricate adjustments by which it is ordered, from the Gothic viewpoint of realism, make strange contrast with the serene simplicity of a Parthenon, complete expression of the Greek notion of experience, wherein no individual eccentricity is allowed to ruffle the calm surface of the ideal. The Greek theme is as it were played on a flute; in Gothic there is orchestration.

The sense of the infinite invests each Gothic phenomenon. One feels it not only in the opening up of the interior space into communion with the infinite reaches thereof connoted by the colored light. It is present also in the interior space itself, undefined in contrast to the geometric domes of Roman architecture, losing itself in the shadowy severies of the vaulting (Plate I), and broken up by the piers and arches so that its extent is eccentric and uncharted like the green vistas of a forest. But on the exterior too we find the same courting of the infinite; the pinnacles that taper to the sky, the crockets on every straight line that break its continuity into dissolving points, the ever-increasing complexity of the tracery — all show a compelling desire to dissolve the forms and solids into the surrounding space, which is the expression of the Gothic yearning for union with God. If one compares an early façade like that of Paris with Amiens and again with Rheims (Plate IV), one can see the steady advance of this Gothic trend; at Paris the buttresses are still dividing the façade into three separate portions, and the structural members and solid walls are still evident; at Amiens the buttresses disappear in their lower portions behind a screen of statues, the portals heighten, and acquire a perforated gable that masks the west wall; at Rheims the lunettes of the portals disappear, and the whole west front dissolves in an intricate design of tracery and colonnetted galleries.

To test our characterization of Gothic realism, we may turn from the macrocosm of the cathedral to the microcosm of the illuminated manuscript. It is the habit of this art to accept the ultimate significance and beauty of all things, and particularly to admit the lower forms of nature which Greek art excluded or threw out of focus in its glorification of man. The Gothic realist was a master of detail, as he must needs be who sensed the infinite in the particular. The pages of Gothic manuscripts, like the carvings of the cathedrals, are thus filled with all sorts of beasts and birds and flowers that have no function of illustration of the text. The Romanesque predecessors of the Gothic illuminators, impregnated with the pessimism of dying antiquity, had looked on nature as a filthy thing; the Gothic artist saw it as beautiful in ensemble and in detail, and crowded every bit of it that was possible into whatever he carved or painted.

His script is made up of the same crockets, dissolving letters into points, that served the stone-masons of the cathedral to satisfy their craving for disappearing form. His initials have the eccentric composition and carelessness of symmetry that mark the plan and superstructure of the cathedral; as they progress in style, they shoot a sudden branch to the bottom of the page, and this, a generation later, begins to sprout ivy-leaves and to grow, until in the fourteenth century it has become a border of ivy-

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vine extending all around the page (Plates IX-XII). In this convenient arbor perch the members of the Gothic menagerie — real and fantastic animals and birds, creatures human and half-human, disporting themselves in mock-combats or the chase, and sometimes constituting a parody, like an ironic foot-note, of the sacred scene that is enacted in the miniature-panel at the top of the page.

In one page here reproduced (Plate X) the panel above the initial represents a cathedral or abbey-church. The architectural element is always prominent in Gothic illumination in the thirteenth century; it is as if this art instinctively felt in the cathedral a sort of cosmos in which it had its place and whose ultimate unity would justify its vagaries, and give them spiritual substance and meaning. The little churchmen in the scene here depicted are youthful despite their tonsured heads; this is an art of youth like the Greek art with which we have compared it. In all the history of European style, these two phases stand out as ones in which the prevailing ideal is one of youth, and the prevailing note is one of optimism. Both embody the sense of having solved the riddle of existence — the Greek with his ideal materialism, the thirteenth century Frenchman with his mystic and delicate adjustment of the material and the divine. Both depict mankind as young and cheerful; and both maintained the illusion not more than a hundred years.

Gothic art is in its first phase the art of the cathedral; a decline ensued when cathedrals were no longer built. As the art "comes down from the cathedral," to use Réau's expressive phrase, it loses its significance; the youthful optimism becomes a simpering mannerism; the statues that once played their part in the symbolic complex of the cathedral become artificial in pose and gesture now that their *raison d'être* is gone (Plate VII). The art resorts to superficialities — the multiplication of folds of drapery, the tilting of eyes and brows, the thrusting out of the hip and cocking of the head. The structure of the body, which had no interest to the symbolic craftsmen of the cathedral, is unknown, since there was no tradition for its study. Gothic style in its interest in the infinite had not sufficiently analyzed the concrete.

THUS ended the French phase of Gothic style, which dominated Europe through the thirteenth and the first half of the fourteenth century even as Greek style once dominated the Mediterranean. The shifting of emphasis from the universal to the particular, or, shall we say, from the cathedral to the easel-picture, took the leadership in Gothic art from French hands and gave it to Flanders on the one hand and to Italy on the other. In the Adoration of the Lamb (Plate VIII) one can, with some trouble, discern the *disiecta membra* of the symbolic machine of the cathedral, but obscured behind a preoccupation with concrete fact. Hubert van Eyck in planning this picture showed himself the inheritor of the great iconographic tradition of French Gothic art, but his younger brother was the one that painted the stark nakedness of the Adam and Eve and lingered with meticulous fascination over the brocades of the music-making angels.

The rise of the easel-picture marks the rise of the individual. Made by a single artist for a single patron, it concerns itself with the individual point-of-view of the one or the other. The fourteenth century was the century of the Babylonian Captivity and the gilded slavery of the Popes at Avignon; the authority of the Church on which men had once leaned was gone. Communion with God was no longer convincing through the aisles and windows of the church; it must henceforth be vouchsafed the

individual soul by its own levitation. Hence the importance of the individual in the religious art of the fifteenth century, and not only of him, but of the material environment whereby his individuality was defined; as interest in this develops, the significance is blurred, and the fifteenth century, in the north and to a large extent in Italy as well, was given over to naturalism. Details of interiors — furniture, stuffs, still life — are depicted with an analysis that obscures the human actors in the scene; the very saints and Divine Persons are thrown out of focus by this indiscriminate recording of material fact.

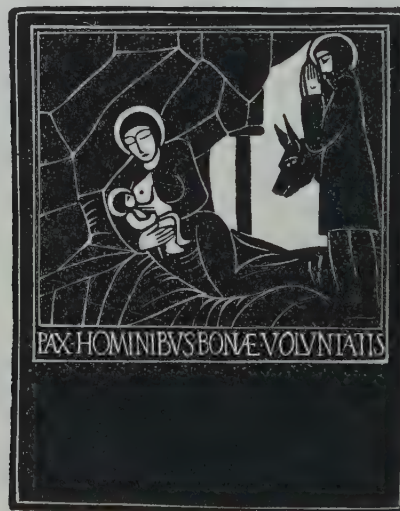
Yet, in the midst of this obscuring of the imaginative side of realism by an apparent surrender to the merely natural, there emerges, in Gothic painting at least, the unmistakable quest of the infinite as well. The unlimited effect of space that once was afforded by the soaring interiors and vast windows of the cathedral reappears in the distant landscapes of the altar-pieces. The neutral backgrounds that sufficed for the symbolic compositions of the earlier style are pierced to give the vista into the unknown which, to the realistic view-point, is indispensable. The spiritual effect of these vistas is most apparent in Memling's pictures; place a card over the landscape of Martin Nieuwenhoven's Madonna (Plate VI) and see how much the Virgin loses of suggestive power. Or compare with the paintings of the Netherlandish painters the similar compositions of the German Gothic carvers of religious reliefs; the latter seem merely quaint to us, lacking the unlimited background that gives a universal validity to the paintings, though the same homely and concrete human beings enact the sacred story in both.

In Italy the substitute for the cathedral was found in a different way, and in one characteristic of its classic tradition. Here the deeper implication of realism was rendered not by the landscape background, but by significant form. The prestige of French Gothic was strong in the Italy of the Trecento, when Italian Gothic flowered; France was the *arbitrix elegantiarum* of Europe in that time no less than it is to-day. Giovanni Pisano and his fellows (Plate V) followed therefore the French formulae, even in the decadent forms which by this time they had assumed; the Madonnas are hipshot and the draperies complicated into flowing lines of artificial grace. But beneath them the form expands, to invest them with a new significance; pose and gesture become motivated by a content that is deep and true, instead of an aesthetic ideal of aristocratic elegance. The Madonna turns her head sharply to the Child, and the Child in turn gazes fixedly into His Mother's eyes as if to surprise in them the secret of His Calvary. The playful formulae of French Gothic style, invented to embroider a complicated symbolic system, have suddenly become tragic. Into the single figures of the Italian sculptors and painters of the fourteenth century is poured the whole theme that once was rendered with bewildering variety and complicated harmony by the sculpture, glass, and structural intricacy of the cathedral.

Gothic style is thus the expression of a realistic point-of-view. Its history may be divided into three phases: (1) a phase that may be called the French phase, or the cathedral phase, or the mystic and ideal phase; (2) a decadence of the foregoing; (3) a phase to be known as Gothic realism, or the period of the easel-picture, or the epoch of the individual. The first phase is one in which the innate love of the concrete facts of nature is controlled in the interest of a symbolic portrayal of the Christian conception of the world as the reflection and creature of God; in this period it finds its full realization only in the ensemble of the cathedral, and satisfies its craving for the

LITURGICAL ARTS

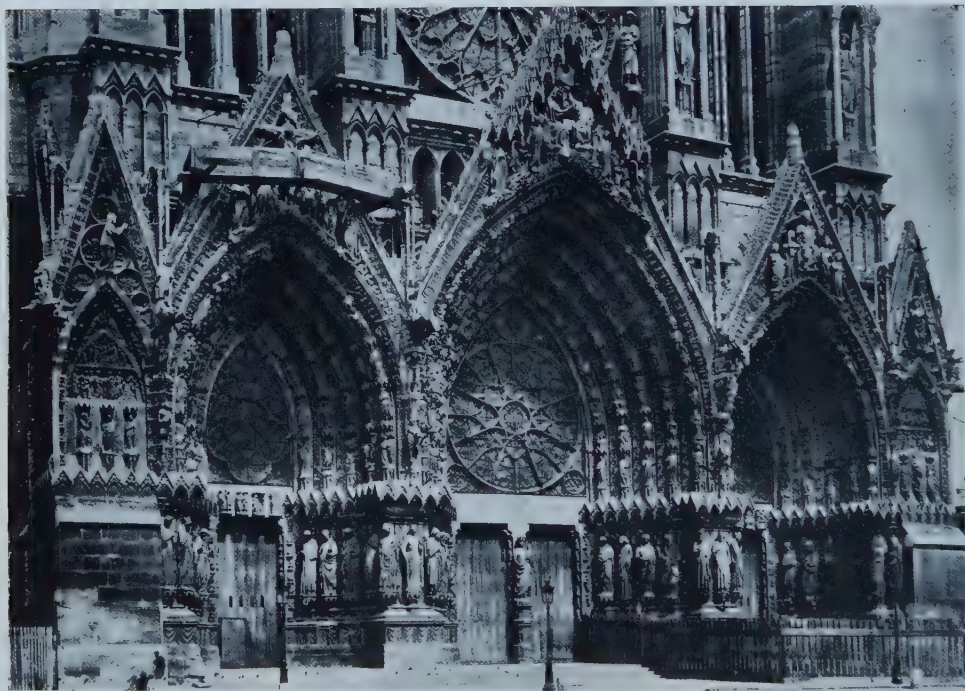
infinite that complements the particular in the sense of unlimited space engendered by the cathedral's undefined interior and its colored windows. Deprived of the cathedral's unifying function in the fourteenth century, the style decays in French hands, to be regenerated as its underlying naturalism is revived in Flemish painting, wherein the emphasis shifts from a collective and congregational point-of-view to that of the individual, and from a symbolic setting for natural objects to a real one. But this real setting itself reintroduces the infinite in the unlimited backgrounds of landscape, and thus hands on to modern art its chief avenue to communion with the unknown. In Italy the universal significance connoted more vaguely by the Northern landscape is packed, after the classic manner, into the single figure, illustrating a law of the history of art that Italy, when stimulated, will react in antique fashion. The emphasis on form that Italian art thus manifests, even in its Gothic period, was destined to become its shibboleth in the late fifteenth and in the sixteenth centuries, and ultimately to delude Italy with the notion that it could profitably exchange its native Christian art for an imitation of that of Greece and Rome. When the classic revival of the sixteenth century ensued, to spread itself in succeeding centuries over the rest of Europe and ultimately to invade our own shores, Gothic art was submerged. It throws some light on the history of European and American culture in the period since 1500 to remember that with the giving up of Gothic style, Europe also surrendered its native point-of-view, and adopted one that was exotic to it, and that has never ceased to trouble it, and America as well, from that day forward.



From a Wood Cut by Eric Gill



PLATE I. AMIENS CATHEDRAL: INTERIOR OF NAVE



(ABOVE, LEFT)
PLATE II. PARIS,
NOTRE DAME :
NORTH TRANSEPT
PORTAL. (RIGHT)
PLATE III.
NEVERS CATHE-
DRAL : PIER
CAPITAL

PLATE IV. RHEIMS
CATHEDRAL :
WEST FAÇADE



(CENTRE) PLATE VI. BRUGES, SAINT JOHN'S HOSPITAL: THE MADONNA OF MARTIN NIEUWENHOVEN. (LEFT) PLATE V. GIOVANNI PISANO: MADONNA. (RIGHT) PLATE VII. PARIS, NOTRE DAME: MADONNA IN THE CHOIR; FOURTEENTH CENTURY



PLATE VIII. GHENT, SAINT BAVON: THE ADORATION OF THE LAMB

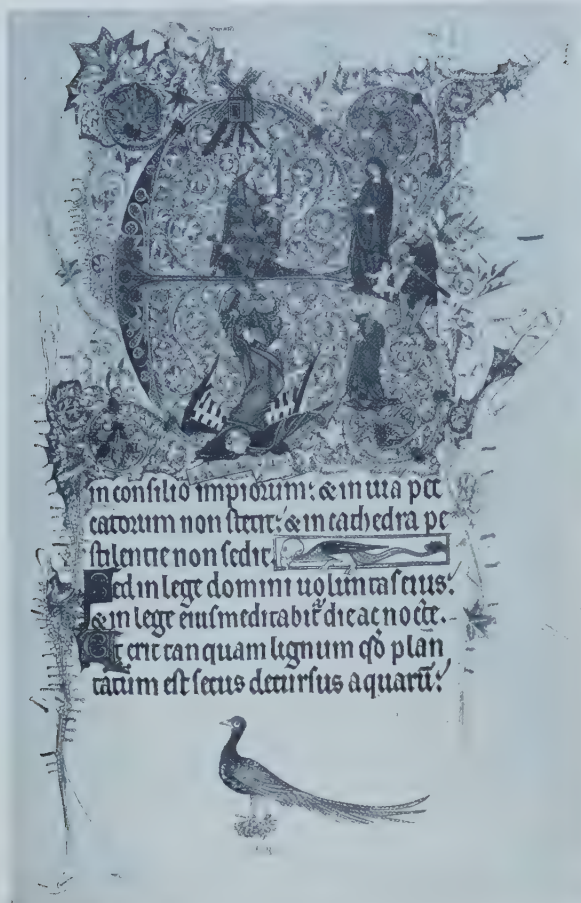


PLATE IX

PLATE XI

Descriptions
on Opposite
Page

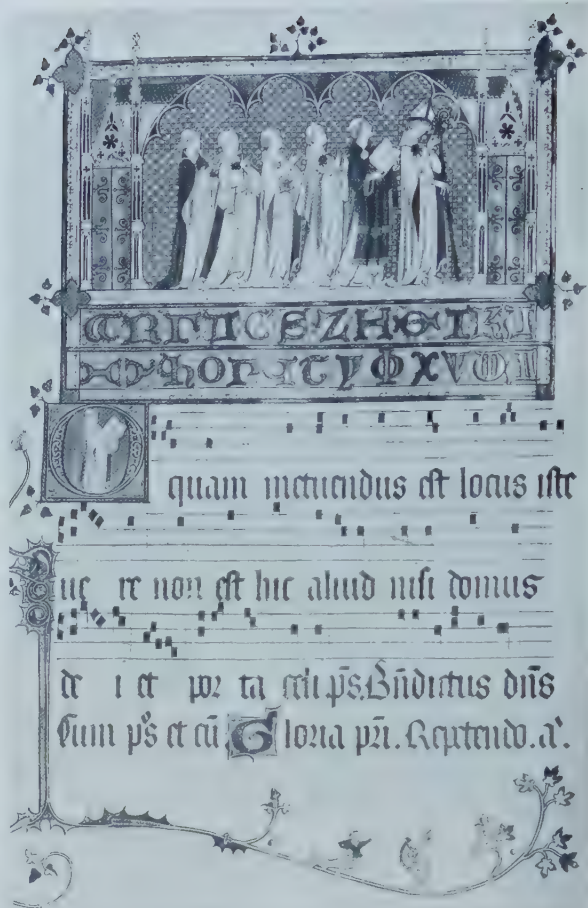
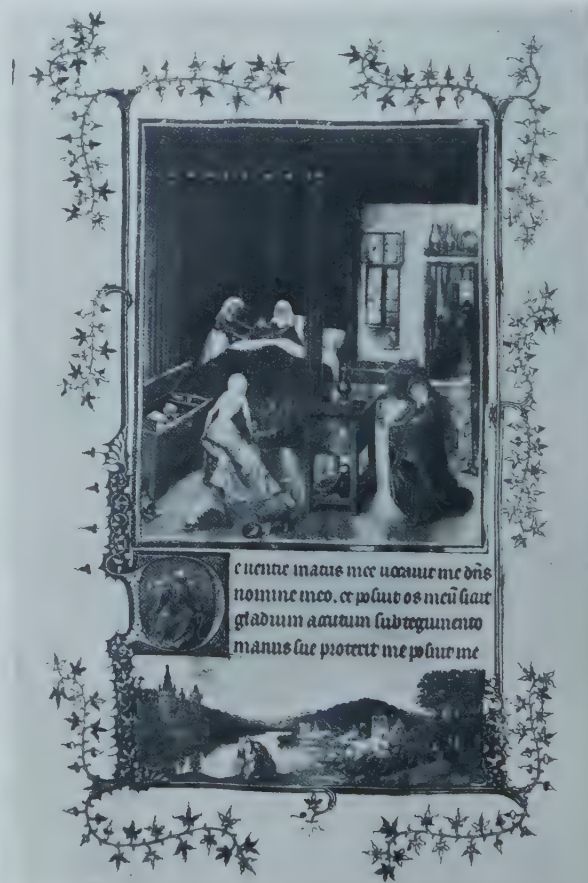


PLATE X

PLATE XII



Recent Publications

Editors:

The Reverend ANSELM STRITTMATTER, O.S.B.
MAURICE LAVANOUX

LITURGIA. *Encyclopédie populaire des connaissances liturgiques. Publiée sous la direction de l'Abbé R. Aigrain, Professeur aux Facultés Catholiques de l'Ouest. Paris. Librairie Bloud & Gay (3 Rue Garancière). 1930.*

STUDENTS of the liturgy and those whose professional interests require an historical perspective of the Church will welcome this compilation. Much has been written on this subject during the past twenty-five years. The works of Dom Gueranger, Duchesne and Battifol, Dom Cabrol, Dom Lefebvre, and many others are well known. However, each of these scholars has treated of separate aspects of an all-embracing subject, and there was felt a need for some coördinating work. *Liturgia* fulfills this need.

The book divides the subject into four major sections. First, the general principles, in which are embodied the relation of the liturgy to theology, the liturgy and canon law, the question of authority, and, finally, the sources of liturgical decrees.

The second division, which treats of persons and things, contains all the information necessary for those whose business it is to furnish our churches with their proper liturgical equipment. Many architects, and among them are the best intentioned, are often guilty of ignorance concerning rulings and decrees with which they should be familiar. Of particular value are the chapter on the altar, its decoration and accessories, and that on sacred vases and vestments.

The third division thoroughly explains the various liturgies and liturgical functions. Even a slight knowledge of Eastern liturgies is a broadening influence. In a recent number of *Pax*¹ Mr. Donald Attwater expatiates on what he terms "ignorance of the existence of a legitimate eastern Christian mentality." An understanding of this mentality would do much towards a realization of the universality of the Church.

The spirit of the liturgy is treated in the fourth and last division. These chapters, well understood, would inevitably lead to an intimate knowledge of the entire subject.

An alphabetical list of all the principal liturgists since early times, with short biographies, completes the work. The bibliographical data, interspersed in these biographical sketches, is not the least valuable of all the treasures stored up in this encyclopaedia. The illustrations, composed of drawings and photographs, are small but serviceable. Concerning chalices, patens, altars, vestments, etc., the reader might supplement these illustrations by a reference to the books of Rohault de Fleury, entitled *La Messe*.

The merit of an encyclopaedia such as *Liturgia* lies in the logical correlation of all its parts. It is not merely a textbook for masters of ceremonies, nor is it a history of Christian archaeology. Rather, all the divisions enumerated are based on prayer in intimate union with Our Lord. Such is truly the soul of the liturgical movement. M. E. L.

THE FRENCH CATHEDRALS, THEIR SYMBOLIC SIGNIFICANCE. By *Hélène Fouré*. Boston, Massachusetts. Bruce Humphries. \$2.50.

A simple, non-technical manual, explaining the architectural development, general plan, and

¹ October, 1931.

PLATE IX. NEW YORK, MORGAN LIBRARY: PAGE FROM THE WINDMILL PSALTER, ENGLISH, FOURTEENTH CENTURY. THE SCENE ABOVE IS THE JUDGMENT OF SOLOMON; THE INITIAL IS THAT OF THE FIRST PSALM

PLATE X. PARIS, BIBLIOTHÈQUE NATIONALE, BRIEVIARY OF BELLEVILLE. DAVID BEFORE SAUL; THE DRAGONFLY ("DEMOISELLE," OLD FRENCH "PUCELLE") ON THE LEFT MARGIN IS THE SIGNATURE OF THE MINIATURIST JEAN PUCELLE

PLATE XI. CAMBRIDGE, FITZ-WILLIAM MUSEUM, PONTIFICAL OF METZ. THE SCENE ABOVE IS THE DEDICATION OF A CHURCH, IN WHICH THE OFFICIANT TRACES THE GREEK ALPHABET (HERE MADE INTO A BORDER ABOVE THE INITIAL) ON THE PAVEMENT

PLATE XII. HUBERT VAN EYCK: THE BIRTH OF SAINT JOHN BAPTIST, AND THE BAPTISM OF CHRIST, MINIATURE OF THE "HOURS OF MILAN"

LITURGICAL ARTS

symbolic ornament of the great cathedrals, is a much needed work, which could provide high interest to the uninformed, but inquiring reader. Mme. Fouré realized this need, and consequently wrote *The French Cathedrals, their Symbolic Significance*; but she has not successfully accomplished her task.

The first chapters of the book attempt to explain, in twelve pages, the development of church architecture from the time of Constantine to the end of the Gothic period. To simplify a subject, a thorough knowledge is necessary. It is evident that the author is deficient in the understanding of the vital principles of architecture; for the choice of facts lacks judgment, and the presentation lacks clarity and accuracy.

The second part, explaining the symbols used in mediaeval Christian art, is far better, for the author wisely followed the masterly work of Emile Mâle, *L'art Religieux du XIIIe Siècle en France*. There are forty pages of interesting explanations of Gothic iconography and symbolism. The following quotation will exemplify the sort of information given, and the manner in which it is rendered:

"For several reasons the eagle is also the symbol of Jesus Christ. It is the only creature that looks straight at the sun without being dazzled by its great light, the one that can fly above all other birds and that takes its little ones on its wings to teach them, like Christ, who is the only one who may look God in the face, who rises above us all, who helps us, protects us, and will enable us to mount higher and higher if we follow Him and accept His help."

While taking much from Emile Mâle, Mme. Fouré has unfortunately failed to transfer to her book the vibrant spirit and the finished style of her model. Undoubtedly she has a great love for the French cathedrals and all that they represent; but she has not sufficient equipment adequately to teach or inspire the reader.

L. A.

STAINED GLASS. *A bulletin devoted to fine craftsmanship and its service to Architecture in terms of the ancient craft. Boston Monthly. \$5.00 per year.*

One of the interesting crafts with which the practice of architecture is closely connected is that of leaded glass. Such an association is obvious, especially with the architect who specializes in buildings of an ecclesiastical nature.

This *Bulletin*, issued monthly by the Stained Glass Association of America, is now rapidly becoming an informative and authoritative organ

which should prove to be of value to the readers of LITURGICAL ARTS.

The need for a clear understanding of fundamental principles is becoming increasingly evident in our day. The continual desire for novelty and the manifold interests of modern life are apt to mislead unless we possess sound knowledge, free from the taint of superficial and passing fads.

During the early days of church building in this country, and even as late as thirty years ago the art of the glass painter was at a low ebb. A misconception of the decorative principle so strikingly understood in the golden age of the art resulted in a realism akin to easel painting. Fortunately, we have to-day windows that can form the basis for a parallel between this misplaced realism and the true basic principles of glass painting.

Artists, to-day, have been students of the ancient examples of the craft in the centuries when masterpieces were to be found everywhere. Such a study has resulted, in a measure, in a too close adherence to archaeological reconstructions and has stultified original creations. This is quite natural, however, in a country such as ours, where the artistic heritage is necessarily dependent on continental prototypes.

On the other hand, the work of these artists has become the nucleus for a revival of what has too often been called "a lost art." On such logical foundations we can confidently expect a development of the art that will eschew the blatant atrocities of fadists by using past achievements as a stepping stone to original work. We are rapidly reaching this point.

M. E. L.

LE CHRIST. *Encyclopédie populaire des connaissances Christologiques. Publiée sous la direction de M. l'Abbé G. Bardy et de M. l'Abbé A. Tricot, Professeur à l'Institut Catholique de Paris. Paris. Librairie Bloud & Gay. 1932.*

The publishers of this companion volume to *Liturgia* have done good work. Many of our readers, particularly members of the clergy, are well aware of the existence of excellent works on the Life of Our Lord and the Gospels, but they are equally aware that the data on Our Lord in art and in literature are not so readily available.

The last and fourth part of this encyclopaedia deals with this subject. It is subdivided into five sections: Jesus Christ in art, in music, and in literature, the Crucifix, and a chapter on the various Lives of Our Lord.

The section on the Crucifix should be particularly useful to architects. It contains the essence

of all that an architect need know about the subject. The authors have treated the matter in an exhaustive fashion. We find chapters on the essential elements of the Crucifix; the number of figures that may appear in conjunction with the Cross; the vestments, the crown, etc. The history of the Crucifix in this volume begins with a consideration of the few documents existing before the sixth century and ends with the Renaissance and our own times.

In this connection a hope might be expressed: that designs for altars and ciboria should include large Crucifixes rather than the small one so often used. It may not be amiss, even in the limited compass of a short review, to beg designers to remember that the essential elements in the sanctuary are the altar, the tabernacle, and the Crucifix. Expressions of the designer's predilection for steps on the altar and a small Crucifix enconced in some semblance of a niche above the tabernacle should be eschewed as being contrary to the spirit of the rubrics and the dignity of the sanctuary.

An introduction to this encyclopaedia deals with the Roman Empire and its civilization, with chapters on Palestine in the days of Our Lord and on the Messiah as announced in the Old Testament. This introduction affords the needed perspective for an understanding of the following parts. The history of Our Lord as told in the Gospels, together with chapters on the exegesis of these Gospels, opens the first part. The second part is dogmatic and theological; one particularly interesting section deals with the great christological controversies. The third part treats of the Eucharist, the cults of the Sacred Heart, and of Christ the King, with historical résumés of their development. The final chapters contain valuable notes on the Jewish and Pagan opinions of Our Lord from early days to the present.

Not the least important part of this volume is a complete alphabetical index and the copious bibliographical references throughout. M. E. L.

Correspondence

IF THERE is one subject more than an other which seems to lie close to the hearts of our readers, to judge from our correspondence files, it is liturgical music. Clergy, both secular and regular, teachers, artists, and plain laymen keep writing to us asking us to include music in the scope of LITURGICAL ARTS. At first we refrained from the discussion of musical questions chiefly because there already exist two excellent American Catholic periodicals which are entirely devoted to this subject, and it seemed better for LITURGICAL ARTS to

concern itself exclusively with architecture and the fine arts and their relation to the liturgy. The two periodicals in question, however, are devoted principally to *technical* discussions of music, more calculated to interest the choirmaster, organist, or expert in musical matters than the ordinary priest or layman. Our Editorial Committee therefore decided that we must make a place for music in our columns. Father Donovan's article in this number is the first fruit of this decision. We publish herewith, for what they are worth, two of the many letters we have received on this subject. The first was unsolicited; the second came as the result of a request to the writer, who had written us several previous letters on the subject.

The Editor of LITURGICAL ARTS.

Dear Sir:

Can LITURGICAL ARTS start something to keep "canned music" out of the churches? To bad statuary one can close one's eyes, but against sounds from a loud speaker one is helpless. If you ever publish an article along this line, please send it to the Right Reverend Monsignor——, Pastor of Saint——'s Church. Saint——'s is a lovely parish church of which the pastor has a right to be proud. Why he should allow records, by ancient sopranos, of *Stille Nacht* and other "numbers" to spoil the Mass therein I do not know.

I quote the Abbot Ildefons Herwegen in the first article of your publication: "Everything that belongs to the world of the market place and the street should remain outside the church."

Yours truly,

A DISTRACTED LAYMAN

WASHINGTON, D. C.

The Editor of LITURGICAL ARTS.

Dear Sir:

You honor me by your request, and I wish it were possible for me to contribute a constructive idea on the revival of liturgical music.

Unfortunately, I am neither musician nor, since my choir-boy days, a singer; hence my interest is impersonal, non-technical, and in a double sense that of a layman. I cannot think, therefore, that my view would be more than platitudinous *obiter dictum*.

While eagerness for correct rendition of liturgical music, by, of course, a male antiphonal sanctuary choir, is with me a passion almost an obsession, I cannot see how this norm is to be universally restored while pastors, organists, choirmasters, and the laity in general remain apparently indifferent to the glory of our unique rhythms and plain chant — not only indifferent to Gregorian but, on the other hand, positively enamored of the emotional and rococo monstrosities of post-Palestrinian composers. I cannot, moreover, see how the norm is to be restored, together with all things else in Christ, while we continue to maintain a disobedient spirit to the will of our lord the Pope.

Scholae cantorum should abound; the legislation of Pius x should be circulated in millions to confound the self-satisfaction of coloratura choristers; the simpler sequences, of course in Latin, should be taught in parish schools.

If priests and people cannot be made liturgically-minded by inculcation of a genuine veneration for that music which has been the envy and despair of history's greatest secular composers, then the only alternative would be an appeal to their loyalty and the insertion of the fear-element: the use of liturgical music by male choirs is not an eclectic use, it is a command made by the Vicar of Christ.

Faithfully in Him,

BENJAMIN FRANCIS MUSSER

LITURGICAL ARTS

The Reverend Edwin Ryan's article in the first number of LITURGICAL ARTS on the proper construction of the altar has aroused more comment and interest throughout the country than anything we have yet published. We know of several instances in which it was used as a guide in the construction of new altars, and we have had a number of letters of thanks from pastors to whom the article has been of immediate practical usefulness. One small question has been raised several times in connection with this article. It is perhaps best stated in the following letter. Father Ryan's answer is subjoined, and we suggest that note be taken of it by all those interested in the question:

PHILADELPHIA, PENNSYLVANIA.

To the Editor of LITURGICAL ARTS.

Dear Sir:

For some time I have been planning to write to you regarding Father Ryan's article *The Liturgical Construction of the Altar* which was published in Volume I Number 1. On page 31 this article states that the crucifix may be of metal or wood and must be a real crucifix, not a mere painting or mosaic. We have been guided in the design of our altars by the *Directions for the Use of Altar Societies and Architects*, compiled under the direction of the late Cardinal Vaughan, and on the subject of the crucifix we quote as follows: "There must be a Crucifix on every Altar, except where there is an Altar-piece representing the Crucifixion, either in painting or sculpture . . ." We consider a mosaic the same as a painting in representing the crucifix. However, there is a conflict between the two authorities as to whether a painting is permissible.

I would appreciate your investigating this matter for me if possible and advising me which is correct, since this subject has been brought up on a church which we are designing.

Thanking you again and looking forward to seeing you soon, I remain,

Yours truly,

CHARLES E. DAGIT

BALTIMORE, MARYLAND.

The Editor of LITURGICAL ARTS.

Dear Sir:

After diligent search, I find that there is no command that the Crucifix of an Altar may not be a painting, so I must confess that my statement was incorrect.

Yours truly,

EDWIN RYAN

We are naturally rather pleased when we have been able to further a fine movement, however slightly, through publishing in our columns something which draws the attention of the public to a need. The article on the Santa Fé carvings which appeared in our spring number called attention to the neglect to which they had been subjected. We are glad to quote here excerpts from a private letter from a lady in New Mexico relating to the movement for the construction of a small museum-chapel in which these monuments to American Catholic art and faith are some day to be housed:

"It should also interest you to know that there is a definite plan to build a chapel in which to house the Reredos. . . . The Society for the Preservation of New Mexican Missions met at our house in June and decided to enlarge its membership with the idea of raising funds to build the chapel. Archbishop Daeger is chairman of the Society, and Carlos Vierra — the artist — with several others are members. John Meem is the architect. He promised to draw plans free of charge and everyone went home most enthusiastic over the idea. Last

week the Society called a big meeting of people they thought would be interested and laid their plans, including Mr. Meem's drawing for the chapel, before them. . . . There were about a hundred people present, our Episcopal and Methodist ministers among others; Father Barnabas, our Pastor, represented the Archbishop, who was out of town. All agreed that the chapel should be built."

Praise is always and naturally grateful, and we close with a letter which we recently received from one of our architect friends. He raises a question which has also been raised by other readers. We have, in this matter, been following the precedent set by certain of the university presses, which is justified on the ground of greater convenience in examining the page. But we have no fixed ideas on the subject, and will gladly change our practice if enough readers desire it.

PHILADELPHIA, PENNSYLVANIA.

The Editor of LITURGICAL ARTS.

Dear Sir:

I wish to congratulate you on your new publication, LITURGICAL ARTS. It fills a long felt need and it is well presented and should be more than welcome in every architect's office. I will shortly send you a subscription as I realize that the better a magazine, the more is the need of funds.

I have only one suggestion, that is a debatable subject, and my feelings will not be hurt if you do not yield, as you have already started the other way: that is, I would like to see illustrations that go sideways, with their titles on the right hand side. You have them all toward the binding, but I would like to see the illustration on the right hand side; say pages 13, 27, 33 and, in your second issue, pages 49 and 65.

This is the general practice at the present time for architectural publications and also for some of the older architectural books, such as the Paul Lacroix, and *Gothic Architecture in England* by Francis Bond; also *The Vatican, Its History, Its Treasures*, published by Letters and Arts Publishing Company, New York.

Yours truly,

H. LOUIS DUHRING

¶ The January, 1933, issue of LITURGICAL ARTS will be devoted particularly to small and inexpensive yet fine and correct churches. In addition to this, the issue will contain Professor Morey's last article, an article on the liturgical requirements for the vessels of the altar, and a description of a fine parochial school in Philadelphia.

THE advertisements which follow represent firms selected for the high quality of materials and craftsmanship which enter into their products. It is the absolute policy of Liturgical Arts to accept only the advertising of firms whose products are approved by an impartial professional committee of the Liturgical Arts Society. This, of course, in no way constitutes a guarantee on the part of the Society. It does, however, constitute a strong endorsement. This policy of carefully selected advertising is based upon the conviction of the Liturgical Arts Society that only the best work and materials are suited for church construction and that whatever materials are chosen in any given instance must be genuine and not pretentious imitations.

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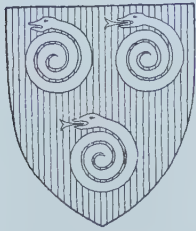
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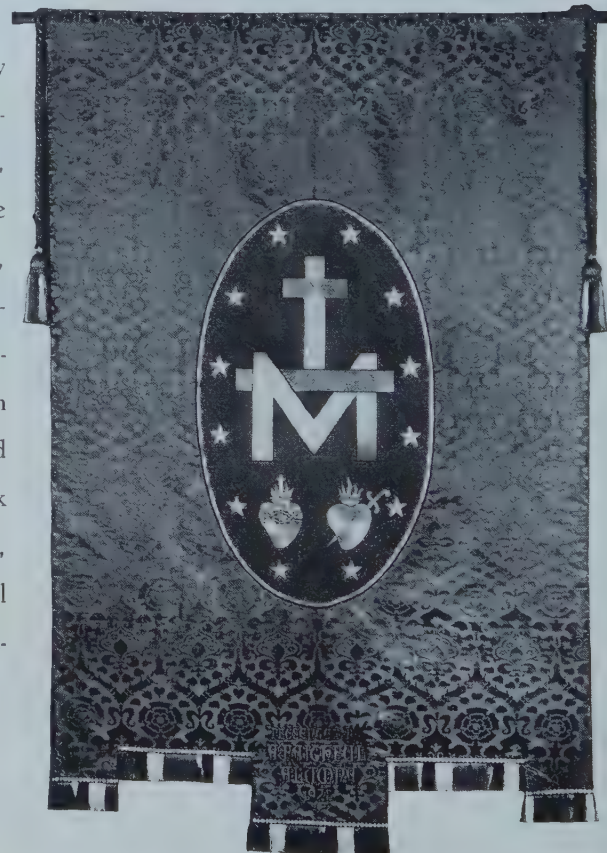
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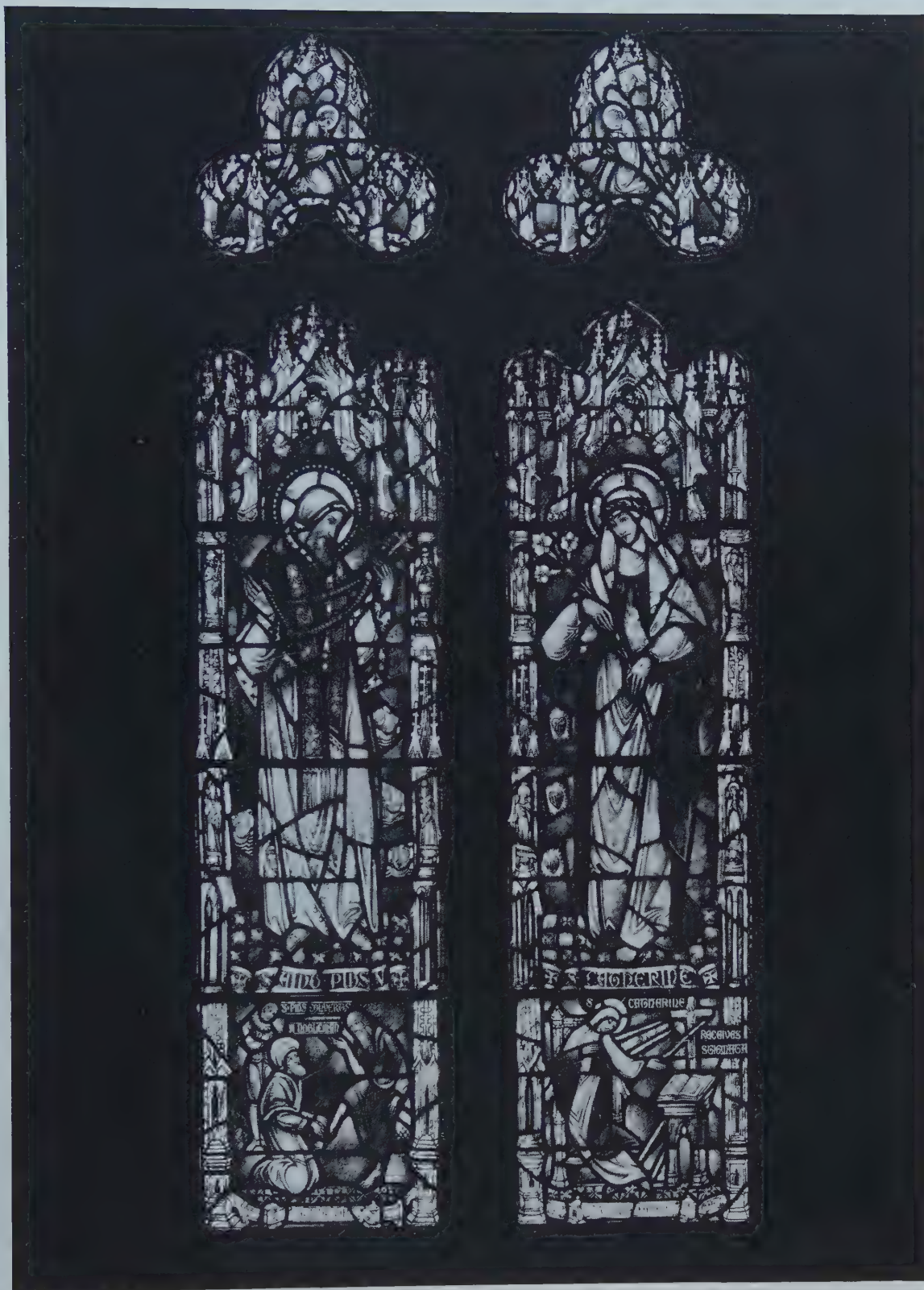
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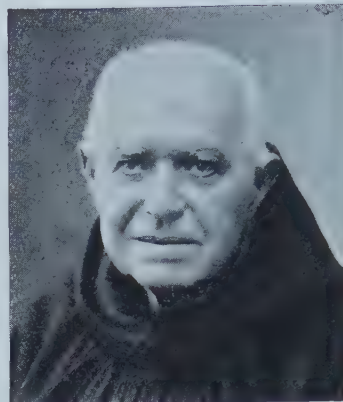
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| 4. <i>Domine Jesu Christe.</i> | 15. <i>Spiritus Domini. Spiritus Sanctus. Spiritus qui a Patre.</i> |
| 5. <i>Christus factus est and Hoc corpus.</i> | 16. <i>Da pacem and Kyrie X.</i> |
| 6. <i>Qui sedes and Dirigatur.</i> | 17. <i>Precatus est.</i> |
| 7. <i>Alleluia, Justus germinabit.</i> | 18. <i>Jubilate Deo.</i> |
| 8. <i>Memento verbi tui. Quinque prudentes. Pascha nostrum.</i> | 19. <i>Descendit.</i> |
| 9. <i>Ad te levavi. Meditabor.</i> | 20. <i>Alleluia: Ascendit Deus and Assumpta est.</i> |
| 10. <i>Montes Gelboe. Custodi me.</i> | 21. <i>Media vita.</i> |
| 11. <i>Ecce quomodo moritur.</i> | 22. <i>Christus resurgens.</i> |
| 12. <i>Tenebrae factae sunt.</i> | 23. <i>Urbs Jerusalem.</i> |
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The Liturgical Arts Society



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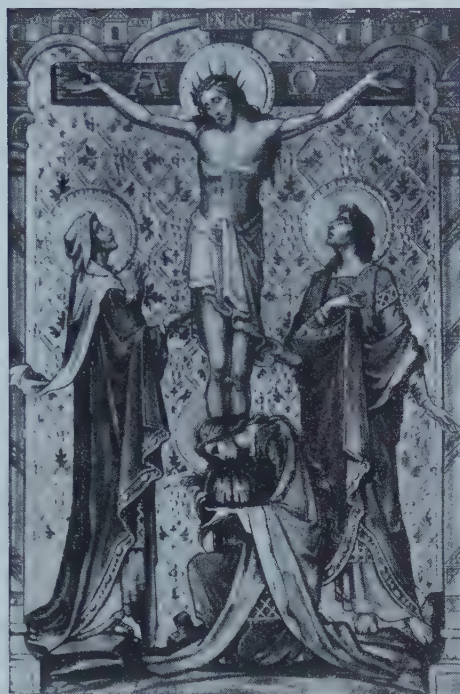
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| Rose window, Saint Cecelia's Church, Detroit, Mich. | Antonio Di Nardo, Architect |
| All decorations, Chapel of the Mother House, Sisters of Providence, Holyoke, Mass. | John W. Donohue, Architect |
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Child, North Phila-
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See our catalog in Sweet's

MENEELY BELL CO.

22-28 RIVER STREET, TROY, N.Y.
 AND
 220 BROADWAY, NEW YORK CITY

Bells / Peals / Chimes



Electrically operated bells and chimes,
 automatic Angelus strikers, and devices
 for the playing of desired selections.

The bell for the Church of the Holy Child, Philadelphia,
 shown on page 49 of this issue, was cast by us.

THE BEST IS NONE TOO GOOD FOR A CHURCH

MURPHY, QUIGLEY & CO.

BUILDING
 CONTRACTORS

Church of the Holy Child

Philadelphia, Pennsylvania

George I. Lovatt, Architect

1518 SANSOM STREET
 PHILADELPHIA
 PENNSYLVANIA

THE advertisements which follow represent firms selected for the high quality of materials and craftsmanship which enter into their products. It is the absolute policy of Liturgical Arts to accept only the advertising of firms whose products are approved by an impartial professional committee of the Liturgical Arts Society. This, of course, in no way constitutes a guarantee on the part of the Society. It does, however, constitute a strong endorsement. This policy of carefully selected advertising is based upon the conviction of the Liturgical Arts Society that only the best work and materials are suited for church construction and that whatever materials are chosen in any given instance must be genuine and not pretentious imitations.

Any firm represented in our advertising pages will be glad to answer inquiries from our readers.

The Liturgical Arts Society

The D'Ascenzo Studios

1604 Summer Street, Philadelphia, Pa.



Altar Painting: Saint Agatha's Church, Philadelphia, Pa. Messrs. Maginnis & Walsh, Architects. The D'Ascenzo Studios decorated the entire interior of this magnificent structure under the Right Reverend Monsignor Michael C. Donovan.

The D'Ascenzo Studios designed and executed all of the stained glass and mural decorations for the Church of Saint Francis of Assisi in Germantown, Philadelphia, Pa., of which the Saint Lasarian and Saint Italancets are reproduced herewith. Ferdinand Durang was the architect of this impressive building and the work was done under the Reverend P. J. McGarrity.



Examples of our recent work may be found in the following churches:

All stained glass and Stations of the Cross, Church of the Holy Child, Philadelphia. George J. Lobatt, Architect
 Mackay Memorial Window, Chapel of the Canterbury School, New Milford, Conn. Raphael Hume, Architect
 Rose Window, Saint Cecelia's Church, Detroit, Michigan. Antonio Di Nardo, Architect
 All decorations, Chapel of the Mother House, Sisters of Providence, Holyoke, Mass. John W. Donohue, Architect
 All permanent windows, The Church of Our Lady of Perpetual Help, Brooklyn, N. Y. Joseph Untersee, Architect

Write for information — we are pleased to serve



"Saint Mary, Star of the Sea"

One of the Series of Windows in the Star of the Sea Church, San Francisco.

A stained glass window comes alive in light. This aliveness makes it unique among all crafts-work. It is more like music than like any representation in an opaque material. It sings in light, and as one learns to listen to music, so one should learn to listen to windows.

Right Reverend P. L. Ryan, Rector.
Designed and made by Charles J. Connick, Boston.

A • MASONRY • ACOUSTICAL • INSTALLATION



Sacred Heart Church, Washington, D. C.

Murphy & Olmsted, Architects, Maginnis & Walsh, Associate Architects

CEILING VAULTING IN GUASTAVINO
CONSTRUCTION; finished with colored
AKOUSTOLITH sound absorbing tile

R. GUASTAVINO CO.

40 COURT STREET
BOSTON, MASS.

500 FIFTH AVENUE
NEW YORK

WE DO WORK ANYWHERE IN THE UNITED STATES AND CANADA



Saint Mary's Church, Stamford, Connecticut

J.C. Corcoran & Shaw, Architects, Boston, Massachusetts

Woodwork, Decoration, and Lighting Fixtures for this Church fabricated and installed by

Irving & Casson-A. H. Davenport Company

60 FIFTH AVENUE
NEW YORK, NEW YORK

573-575 BOYLSTON STREET
COPLEY SQUARE, BOSTON



THE · GREAT · WEST · WINDOW
 SAINT MARY'S CHURCH · REDFORD · DETROIT
 DESIGNED AND MADE BY WILBUR · HERBERT · BURNHAM
 BOSTON · MASSACHUSETTS



ROBERT J. REILEY *Architect*

WROUGHT BRONZE CRUCIFIX AND CANDELABRA IN REPOUSSE & EXECUTED FOR
THE MONASTERY OF THE POOR CLARES, BRONX, N. Y., BY

FERRO STUDIO INC.

LITURGICAL METAL CRAFTSMEN

228 EAST 150 STREET, NEW YORK

HEAD OF ANGEL OF LIFE ▪ AMERICAN WAR MEMORIAL, THIAUCOURT, FRANCE ▪ THOMAS H. ELLETT, ARCHITECT ▪ BARRY FAULKNER, MURAL PAINTER



RAVENNA MOSAICS, INC.

101 PARK AVENUE
NEW YORK, N. Y.

NATIONAL SHRINE OF THE IMMACULATE CONCEPTION, WASHINGTON, D. C. • TRINITY CHAPEL, WASHINGTON, D. C.
ST. JOSEPH'S CHURCH, SEATTLE, WASHINGTON • ST. CLEMENTS'S CHURCH, CHICAGO, ILLINOIS • ST. STANISLAUS
NOVITIATE CHAPEL, WERNERSVILLE, PENNSYLVANIA • ST. LOUIS CATHEDRAL, ST. LOUIS, MISSOURI
IMMACULATE CONCEPTION CHURCH, WATERBURY, CONNECTICUT • ST. ALOYSIUS CHURCH, DETROIT, MICHIGAN



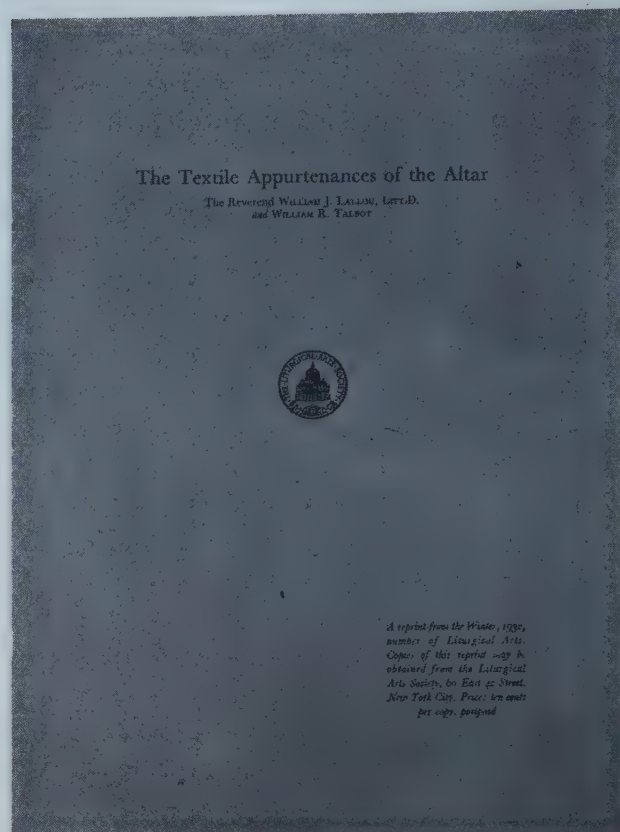
Frank Aretz

Ecclesiastical Sculptor

7124 Doak Street * East Liberty

Pittsburgh * Pennsylvania

Liturgical Arts Reprints



DUQUESNE CONSTRUCTION COMPANY

(P. F. GALLAGHER)

BUILDERS OF

Church of the Sacred Heart

Pittsburgh, Pennsylvania

Carlton Strong

Kaiser, Neal, & Reid: Architects

CYPRESS AND ASPEN STREETS

PITTSBURGH

PENNSYLVANIA

Reprints of the following articles from "Liturgical Arts" may be obtained at ten cents each, plus postage:

The Liturgical Construction of the Altar
The Reverend EDWIN RYAN

The Textile Appurtenances of the Altar
The Reverend WILLIAM J. LALLOU
WILLIAM R. TALBOT

The Exposition Throne and Monstrance
The Reverend EDWIN RYAN

Why Employ an Architect?
The Reverend JOHN LA FARGE, S.J.

How to Choose an Architect
CHESTER ALDRICH

N. B. The first number of "Liturgical Arts" is completely out of print. We need copies to fill late orders. We shall therefore be happy to purchase copies of the first number at fifty cents until our needs are filled. Address: The Liturgical Arts Society, 60 East 42 Street, New York.



*The Sacred Heart Church and other
complete installations of Stained Glass
by this Studio are:*

Wheeling

Saint Joseph's Cathedral
Edward J. Weber, *Architect*

Saint Paul

Church of Saint Mark
John T. Comes, *Architect*

Scranton

Saint Ann's Monastery Church
Maginnis & Walsh, *Architects*

Pittsburgh

Church of the Holy Innocents
William P. Hutchins, *Architect*

Harrisburg

Our Lady of the Blessed Sacrament
Link, Weber & Bowers, *Architect*

Lexington

Saint Peter's Church
Crowe & Schulte, *Architects*

Pittsburgh

Saint Agnes Church
John T. Comes, *Architect*

Jenkintown

Immaculate Conception Church
Watson, Edkins & Thompson, *Architects*

New York

Church of Our Lady of Lourdes
Monsignor Joseph H. McMahon, *Pastor*

FAÇADE WINDOW ✓ CHURCH OF THE SACRED HEART ✓ PITTSBURGH
Kaiser, Neal & Reid, *Architects* ✓ Reverend Thomas F. Coakley, D.D., *Pastor*

GEORGE W. SOTTER STUDIOS

HOLICONG ✓ BUCKS COUNTY ✓ PENNSYLVANIA



SAINT LOUIS, MISSOURI

EMIL FREI, INC.

NEW YORK, NEW YORK



A set of six Majestic High Altar Candlesticks executed by Rambusch for St. Vincent Ferrer's Church, New York City, Very Rev. Walter G. Moran, O. P., Prior and Pastor, Wilfrid E. Anthony, Architect. Rambusch considers it a dis-

RAMBUSCH
Designers, Decorators and Craftsmen
 2 West 45th St. ~ New York City

tinct privilege to have had the opportunity to share in the work at St. Vincent Ferrer's, in which it is said the highest expression of contemporary art has been attained by intelligent planning in architecture, painting and sculpture.

RAMBUSCH EXECUTED THE HIGH ALTAR CANDLESTICKS, SIDE ALTAR TABERNACLE AND THE LIGHTING FIXTURES FOR THE FRIARS' CHAPEL

Successful Interiors for Forty Years

ALTAR LINENS

designed according to

RUBRICAL REQUIREMENTS

These textile appurtenances of the altar rigidly follow certain ancient forms. You will find that Altman's fine collection of altar linens meet the rigid and beautiful requirements of the church. Purest linen in the required shades . . . accurate measurements . . . fine embroidery where it is appropriate.

We are always glad to be of service to altar guilds and those entrusted with the care of the Sanctuary.

B. ALTMAN & CO.

Fifth Avenue at 34th St., New York

MENEELY BELL CO.

22-28 RIVER STREET, TROY, N. Y.
AND

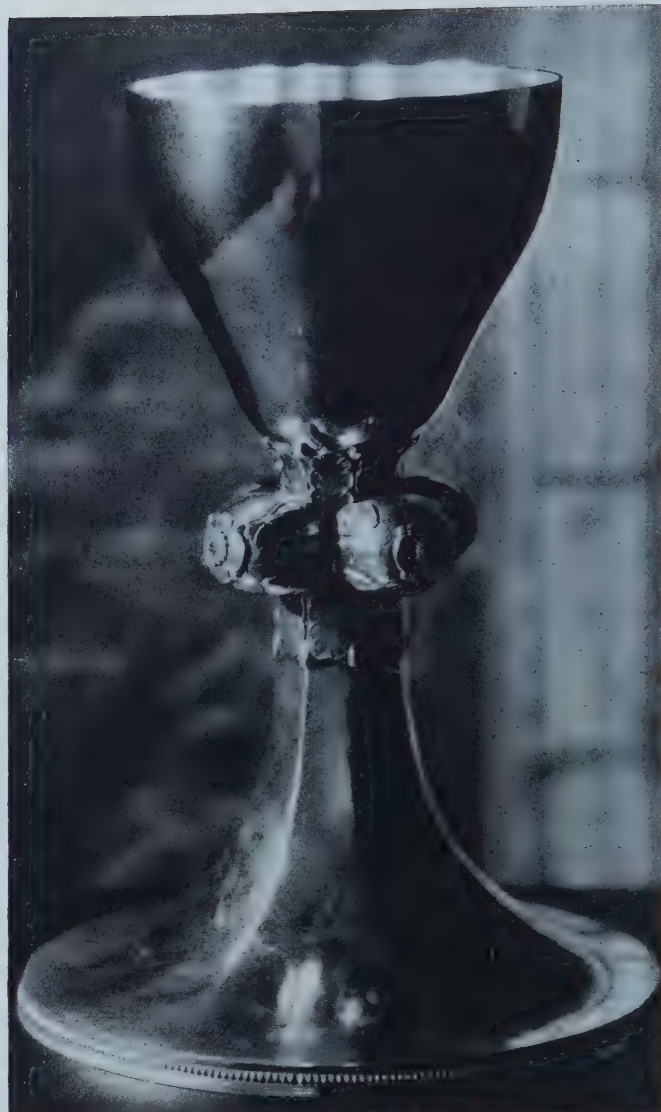
220 BROADWAY, NEW YORK CITY

Bells, Peals, Chimes



Electrically operated bells and chimes, automatic Angelus strikers, and devices for the playing of desired selections.

THE BEST IS NONE TOO GOOD FOR A CHURCH



STERLING SILVER CHALICE—moderately priced.

A beautiful example of
modern art designed by



Georg Jensen

This master has been acclaimed by connoisseurs as the greatest craftsman in silver of modern time. His work has been purchased not only for the clergy but by the leading museums.

Among Others:

Metropolitan Museum of Art	New York
Luxembourg Museum	Paris
Detroit Museum	Detroit
Newark Museum	Newark
Boston Museum	Boston
Chicago Art Institute	Chicago
Brooklyn Museum	Brooklyn

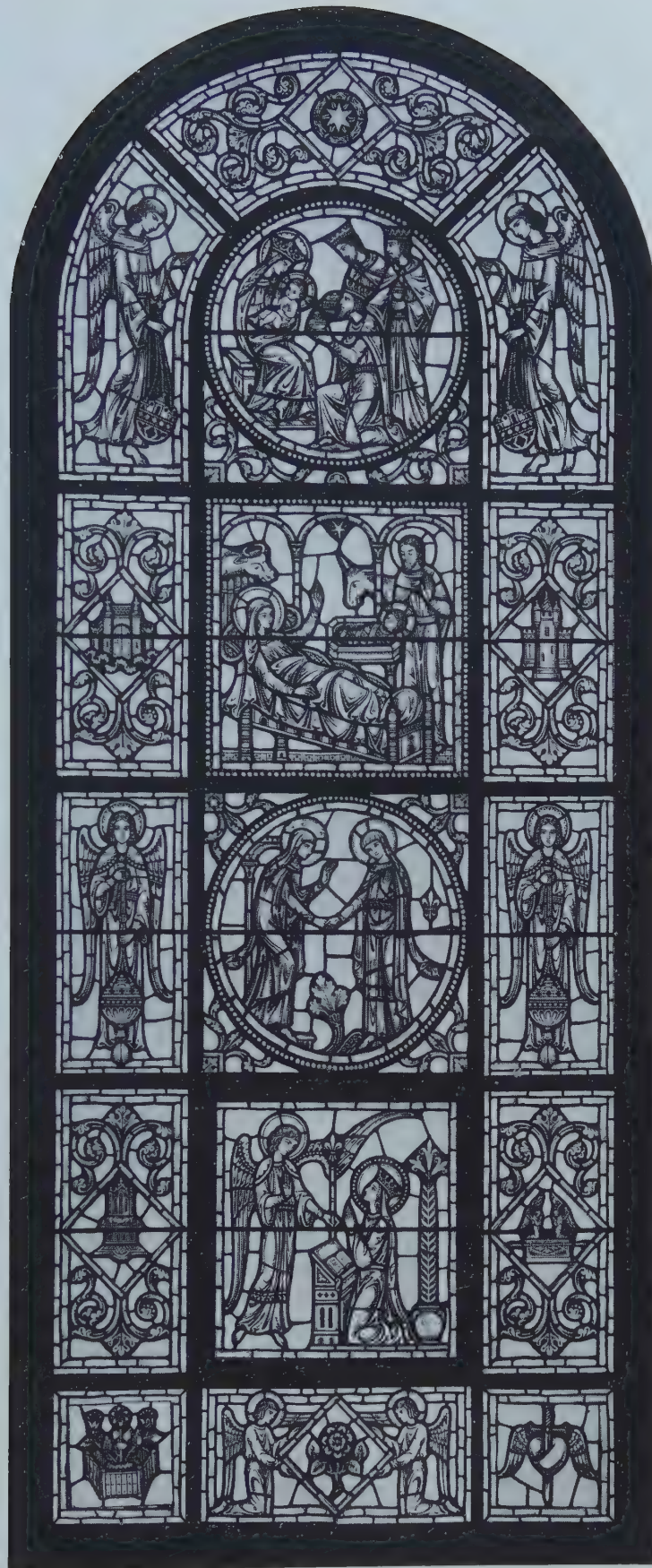
Show Rooms:

169 West 57 Street, New York. (Opposite Carnegie Hall)

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The Liturgical Arts Society



ONE OF A SERIES OF AISLE WINDOWS FOR THE RIGHT REVEREND THOMAS MARY O'LEARY, BISHOP OF SPRINGFIELD, INSTALLED IN THE CHAPEL OF THE MOTHER HOUSE FOR THE SISTERS OF PROVIDENCE, BRIGHTSIDE, HOLYOKE, MASS.

JOHN WILLIAM DONOHUE, ARCHITECT

DESIGNED AND MADE BY WILBUR HERBERT BURNHAM
BOSTON, MASSACHUSETTS

Samuel Yellin is pleased to coöperate in the work of the Liturgical Arts Society, and his metal working shop will welcome the privilege of giving authoritative advice on all matters relating to metal work. Samuel Yellin, Metalworker: 5520 Arch Street, Philadelphia, Pennsylvania. Work represented at: Saint Patrick's Cathedral and the Church of Saint Vincent Ferrer in New York, the Church of Saint Thomas the Apostle in Westhampton, Long Island; the Church of the Blessed Sacrament in Detroit, Michigan; the Church of the Sacred Heart in Jersey City, New Jersey; the Church of Saint Joseph in Mount Carmel, Pennsylvania



A portion of the hand carved woodwork in a private chapel, made of selected English pollard oak, from the design and details of Mortimer Foster, Architect, by

Irving & Casson
A. H. Davenport
COMPANY



Three examples from a group of ten windows in Saint Peter's Church, Barclay Street, New York City. The windows of this famous old Church have been developed in the spirit of the early Renaissance to gather quiet luminosity from a city's shadows. ♫ They were designed and made by Charles J. Connick of Boston. Reverend James E. Noonan is the Rector of the Church. Robert J. Reiley is the Architect of the present restoration.

Quarzite



Announcing a New & Remarkable Flooring Material

QUARTZITE is a mineral of extraordinary hardness whose properties have long been known to mineralogists. Hitherto it has been found only in a form which makes its use for building purposes impractical. Being second only to the precious stones in hardness, the expense of cutting it into usable shapes has normally been prohibitive. ≈ Recently there has been discovered and developed in Italy a unique deposit of stone which is 99.7% pure quartzite and which has a naturally laminated structure. This has made possible the commercial use of the hardest of all stones in natural slabs of approximately one-half inch thickness. The products of this new quarry are sold under the name QUARZITE, and are here announced for the first time to American architects and to the clergy of the Catholic Church, to whom should appeal particularly the everlasting wearing qualities of this perdurable building material. ≈ QUARZITE is available in three beautiful shades: a cool, uniform gray; a yellow blend of volcanic colors (reproduced at full size above); and an olive-gray, which is a flowing variant of gray-green and yellow. These lovely colors blend admirably when used together and fit in well with any other structural material. ≈ Because of its great resistance to friction, QUARZITE is peculiarly adapted to use as a flooring material in public places. Nothing more enduring — and hence, in the long run, more economical — could be devised for paving the aisles, narthex, or sanctuary of a church. Of course QUARZITE has many other uses, some of which are described in the next column.

Natural Properties: QUARZITE is several times as hard as the hardest ordinary building stones, such as granite or marble. Therefore a half-inch slab of QUARZITE will outlast a two- or three-inch slab of granite when used as a flooring material. QUARZITE has a peculiar and characteristic non-slippery natural surface, which makes it extraordinarily safe as a flooring material. QUARZITE is virtually non-absorbent (0.02% by laboratory test). It is therefore stain-proof. Ink, oil, or paint stains can be removed by the use of suitable solvents without in any way affecting the color or texture of the stone. QUARZITE is acid-resisting to all acids except hydro-fluoric. QUARZITE is frost-proof and is not affected in any way by climatic conditions.

Uses: As has been pointed out, QUARZITE is peculiarly adapted to use as a flooring material in public places. It is available in slabs of any reasonable size, and can be laid in a regular pattern or random. Because of its resistance to acids and its stain-proof character, QUARZITE is also ideally suited to industrial use as a flooring for laboratories, printing houses, dyeing establishments, dairies, etc. Its resistance to frost makes QUARZITE ideal for terraces and exterior paving. Stair-treads, ramps, and swimming pools are obvious other uses for this unique new material. QUARZITE has even been used in Europe as a surface material for both interior and exterior walls.

Cost: QUARZITE is the most economical of all flooring materials, because of its everlasting wearing qualities. Even if these are not given weight, it is still an inexpensive material. Its cost is comparable to that of imported Welsh quarry tile, and is considerably less than that of marble or granite.

Address Inquiries to

QUARZITE QUARRIES, 51 EAST 42 ST.
NEW YORK ≈ NEW YORK



ROBERT J. REILEY: *Architect*

WROUGHT IRON GRILLE DOORS IN FORGED AND REPOUSSÉ WORK
EXECUTED FOR
THE SISTERS OF CHRISTIAN CHARITY, MENDHAM, N. J.

FERRO STUDIO INC.

LITURGICAL METAL CRAFTSMEN

228 EAST 150 STREET, NEW YORK

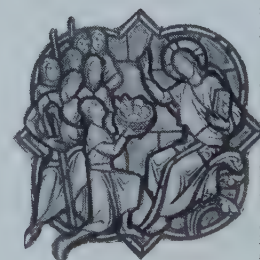
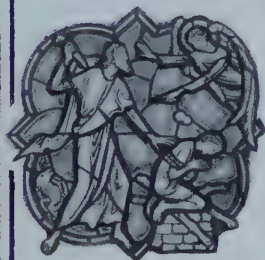


B·V·Mary



S·Joseph

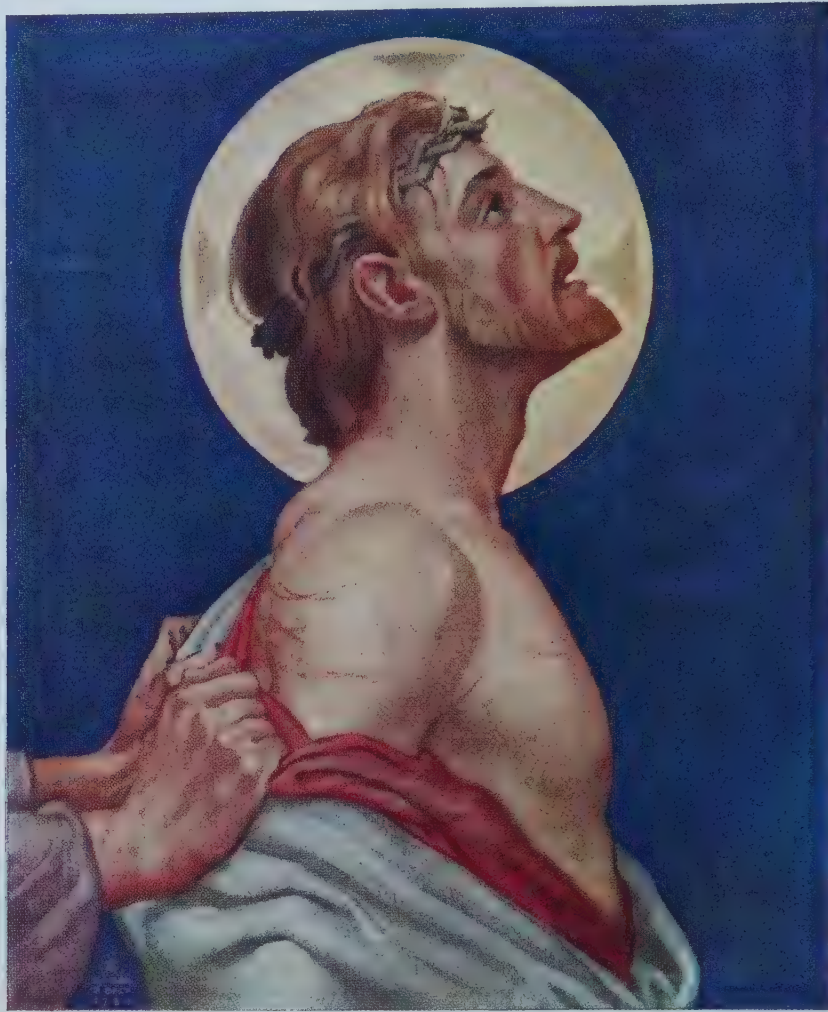
The reproductions herewith were taken from the drawings for the Great West Window presented to the Canterbury School Chapel by Clarence H Mackay Esq.... Built under the direction of Dr Nelson Hume Headmaster and Raphael Hume, Architect



Designed and Made
By

THE D'ASCENZO STUDIOS
1604 Summer Street Philadelphia Pa.

Write for Information We are pleased to Serve



One of fourteen stations of the cross, painted in our studios by
D. Dunbar Beck for the Church of the Precious Blood, Astoria, Long Island

Henry J. McGill, Architect

Illustrations of the Complete Series Are Be-
ing Prepared and Will Be Sent Upon Request



CONRAD SCHMITT STUDIOS

ECCLESIOLOGISTS

1717 W. Wisconsin Avenue
MILWAUKEE, WIS.

410 West 24th Street
NEW YORK CITY

Murals

• Decoration •

Stained Glass •

Lighting Fixtures

THE ABBEY OF SAINT-PIERRE DE SOLESMES, where the Benedictines, under the leadership of Dom Mocquereau, have instituted a universally acknowledged centre of studies in Gregorian Chant. Recognising their authority, the Holy See entrusted them with the preparation of authoritative texts of the liturgical books. For many years visitors to the Abbey have admired the beauty and dignity of the chants as rendered by this community. The monks of Solesmes have allowed the RCA Victor Company to record a series of their renderings of the chant. These are available in twelve double-faced records.



Photo Malicot, Sablé

A Complete Set of the Famous Solesmes Records—at *Half Price!*



AS PART of its programme for furthering the arts of the Church, the Liturgical Arts Society has made an extremely favorable arrangement with the RCA Victor Company whereby subscribers to *Liturgical Arts* may purchase at half price, through the Society, the complete set of the famous twenty-four Solesmes recordings of the Gregorian Chants.

New Haven, Connecticut
September 22, 1932

THE LITURGICAL ARTS SOCIETY, INC.

DEAR SIRs:

The plan to have LITURGICAL ARTS make available to its readers the complete set of Solesmes recordings of Gregorian Chant, at a greatly reduced price, is excellent. Rome has repeatedly approved and encouraged the art of Gregorian song as restored to its pristine beauty through the selfless and scholarly researches of the Solesmes Benedictines. That other groups might approximate, or surpass, the artistry of these monks, the Cardinal Vicar of Rome, in whom Pius X vested authority "to obtain regularity, precision, and prompt observance of the rules governing sacred music," ordered not only that every choir have a sufficient number of "books of Gregorian melodies according to the Vatican edition," but added also, "in order to facilitate a uniform rendering in the various churches, the rhythmic signs of Solesmes may be used." A study of the Solesmes recordings can help immeasurably any choir, school, community, or parish in achieving an intelligent and devout interpretation of the Church's official song. The records were made for this purpose, and particularly to reach the faithful in the United States. May your apostolate in this regard be fruitful!

Sincerely yours,

VINCENT C. DONOVAN, O. P.

This set of records is now being sold to the public at \$24.00. The Society is able to offer the same set at cost — \$12.00 — postage prepaid to any part of the United States. This arrangement is but the first of a series of similar opportunities that the Society hopes to make available to subscribers to its magazine. We urge you to take advantage of this offer without delay, since the number of sets at the Society's disposal is limited. Address your order, enclosing your cheque, to the Liturgical Arts Society, Inc.
60 East 42 Street New York City

This offer made only to Liturgical Arts subscribers

Contents of Album M-87, two volumes, 12 records: 1 and 2. Kyrie, Gloria, Sanctus, and Agnus Dei I; 3. Requiem and Absolve; 4. Domine Jesu Christe; 5. Christus factus est and Hoc corpus; 6. Qui sedes and Dirigatur; 7. Alleluia, Justus germinabit; 8. Memento verbi tui. Quinque prudentes. Pascha nostrum; 9. Ad te levavi. Meditabor; 10. Montes Gelboe. Custodi me; 11. Ecce quomodo moritur; 12. Tenebrae factae sunt; 13. Sanctus and Agnus Dei IX; 14. Adoro te. Salve Regina; 15. Spiritus Domini. Spiritus Sanctus. Spiritus qui a Patre; 16. Da pacem and Kyrie X; 17. Precatus est; 18. Jubilate Deo; 19. Descendit; 20. Alleluia: Ascendit Deus and Assumpta est; 21. Media vita; 22. Christus resurgens; 23. Alleluia: Urbs Jerusalem; 24. O quam glorifica and Virgo Dei Genitrix.



MOTHERHOUSE . . . Sisters of Christian Charity . . . MENDHAM, N. J.

Robert J. Reiley, Architect, New York; A. B. Barr & Co., Steam Heating Contractor, New York; Burns Lane & Richardson Co., Plumbing Contractor, Newark; John J. McMahon, Inc., General Contractor, New York. Jenkins Valves serve on the heating system. Jenkins Bros., New York; Boston; Bridgeport; Philadelphia; Chicago. Jenkins Bros., Ltd., Montreal; London.



CHURCH OF SAINT VINCENT FERRER, NEW YORK CITY

WILFRID E. ANTHONY, *Architect*
ELLIOTT L. CHISLING, *Associate Architect*

Hackner executed the Rosary Altar, Saint Joseph's Altar, pulpit, Friars' Stalls, Vestry, Baptistry Screen, and Carved Statuary

Many furnishings of this imposing church, which is widely acclaimed as the most distinguished monument of ecclesiastical art in America, were executed in our Ateliers. The faith and confidence thus reposed in our organization were met by a cre-

ative ability equal to the tremendous responsibility involved. On the basis of our past record as revealed in the high character of our nationally known installations, we respectfully solicit your inquiries for ecclesiastical requirements, large or small.

A few of our recent installations:

Saint Catherine of Sienna, New York City
Church of the Resurrection, Rye, N. Y.
Saint Aedan's, Jersey City, N. J.

Holy Redeemer, Buffalo, N. Y.
Fenwick Chapel, Cincinnati, O.
Kenrick Seminary, Saint Louis, Mo.

Saint Mary's Seminary, Mundelein, Ill.
Holy Cross College, Washington, D. C.
Saint Dominic's, San Francisco, Calif.

1881

THE E. HACKNER CO.

1932

LITURGICAL CRAFTSMEN

WOOD

LA CROSSE, WIS.

MARBLE

To Our Subscribers:

CHRISTMAS is less than two months away. Has it occurred to you that your friends would find as much pleasure and benefit in reading LITURGICAL ARTS as you have? Many a young priest, many a seminarian would be most grateful for the inspiration such a gift will bring. What more fitting Christmas present than a year's subscription to LITURGICAL ARTS?

To our subscribers we take pleasure in making a special gift offer. Instead of our regular yearly subscription price of \$2.00, we offer a rate of \$10.00 for six subscriptions, which may include the subscriber's own renewal. If you so request, we shall be glad to send cards, shortly before Christmas, announcing your gift and stating that the subscription will begin with the January number. If the recipient proves to be already a subscriber, we will extend his subscription, transfer, or cancel the gift, as you direct.

Just mail, along with your cheque, a list of the names and addresses of your friends to whom you wish subscriptions sent, to

LITURGICAL ARTS SOCIETY, INC.
60 East 42 Street
New York, N. Y.

☞ The Cardinal Vicar of Rome, in a letter to the Province of Rome in 1912, referring to the function of the organ, as an adjunct to Liturgical music, said: "It is evident that a *good* instrument is an important factor in the successful rendering of sacred music."

☞ The Skinner organ is the recognized standard wherever dignity and beauty of musical effect are paramount considerations. Many of America's finest Catholic churches have installed Skinner organs, the most recent being

THE CHURCH OF THE SACRED HEART
Pittsburgh

described in the last issue of
this magazine.

Aeolian-Skinner Organ Company
Boston Massachusetts

MENEELY BELL CO.

22-28 RIVER STREET, TROY, N. Y.
AND
220 BROADWAY, NEW YORK CITY

Bells • Peals • Chimes



Electrically operated bells and chimes,
automatic Angelus strikers, and devices
for the playing of desired selections.

THE BEST IS NONE TOO GOOD FOR A CHURCH

A RUBRICAL HIGH ALTAR TABERNACLE WHICH PROVIDES A TEMPORARY THRONE FOR THE PERIOD OF EXPOSITION ONLY

HIGH ALTAR TABERNACLE
(Patented)

FOR

ST. JOSEPH'S VILLA CHAPEL
Henrico County, Va.

Rt. Rev. Andrew J. Brennan, D. D.
Bishop of Richmond

Carneal, Johnson & Wright
Architects



Tabernacle in position



Interior View of Chapel

For You to Decide

Rambusch has prepared some helpful literature which will enable you to decide the many details co-incident with the furnishing or refurnishing of Church Interiors. Write for copy of these suggestions.



Monstrance placed on Throne for Exposition

The High Altar Tabernacle for the Chapel of St. Joseph's Villa, Henrico County, Virginia, is an excellent example of a thoroughly rubrical tabernacle. And yet, when occasion demands, a temporary Throne for the period of Exposition only is provided with a minimum of effort. At the proper moment, by merely grasping the supporting rods and continuing an upward movement of the forearms, the Crown and Veil rises silently and reverently to the correct level, thus providing an altogether fitting Throne for Exposition. Have you a rubrical problem? Rambusch will help you solve it.

RAMBUSCH

Designers Decorators and Craftsmen

2 West 45th St. New York City

RAMBUSCH EXECUTED THE DECORATION, ALTARS, LIGHTING FIXTURES, ALTAR RAILS, STATIONS, TABERNACLE AND CANDLESTICKS

Successful Interiors for Forty Years

AUSTIN

*Builders of the Organ at the
Church of the Most Precious Blood*

Astoria, Long Island

and

Other Noted Instruments

Throughout the World

AUSTIN ORGAN CO.

HARTFORD, CONN.



*We supplied the marble in the
Church of the Most Precious Blood
described in this issue*

SHERIDAN & MILKO, INC.

Marble, Slate and Tile

Graham Avenue & Boulevard • Astoria, Long Island

A. DEL TURCO
INCORPORATED

TERRAZZO FLOORS
AND STAIR TREADS

Mallinckrodt Convent

Robert J. Reiley: Architect

Church of the Most Precious Blood

Henry J. McGill: Architect

SIXTY ELM STREET
NEWARK, NEW JERSEY

STATEMENT
OF THE OWNERSHIP, MANAGEMENT, CIRCULATION,
ETC., REQUIRED BY THE ACT OF CONGRESS
OF AUGUST 24, 1912,
OF LITURGICAL ARTS

Published quarterly at Concord, N. H. for October 1, 1932.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Harry Lorin Binsse, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Liturgical Arts and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Liturgical Arts Society, Inc., 60 East 42nd Street, New York, N. Y.; Editor, None; Managing Editor, Harry Lorin Binsse, 60 East 42nd Street, New York, N. Y.; Business Manager, Harry Lorin Binsse, 60 East 42nd Street, New York, N. Y.

2. That the owner is: Liturgical Arts Society, Inc.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

HARRY LORIN BINSSE
Business Manager

Sworn to and subscribed before me this 18th day of October, 1932.

[SEAL.]

ELsie J. GUELKE
(My commission expires March 30, 1932.)
Notary Public New York County
N. Y. Co. Clks. No. 21, Reg. No. 3G8.